

Elementary English

A Magazine of the Language Arts

NOVEMBER, 1957

READING



WRITING



SPEAKING



LISTENING



SPELLING



ENGLISH USAGE



CHILDREN'S BOOKS



RADIO AND
TELEVISION



AUDIO-VISUAL AIDS



POETRY



CREATIVE
WRITING



The Egg Tree, by Katherine Milhous.

*Organ of the National Council
of Teachers of English*

Elementary ENGLISH

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625 Madison Ave., New York 22, N. Y.

By Way of Introduction . . .

ELAINE TEMPLIN, who contributes the leading article on Katherine Milhous, last year wrote the excellent profile of Leo Politi (October, 1956).

The widespread concern about the quality of children's reading, especially the lurid and porn-graphic periodicals on the newsstands, lends particular interest to Professor ROBERT G. MOOD's article, "Let 'em Read Trash." His is an unorthodox view, one to which many teachers will take violent exception. The editor invites readers to send in their comments for publication.

Professor DON M. WOLFE quite properly objects to treating English as a "tool" subject alone. He helpfully suggests numerous categories of experiences that may be drawn upon for creative expression by children.

Mr. EDWARD FRY, who directs the Loyola University Reading Clinic, has been on the Loyola staff for three years. He has had wide experience as a reading specialist in public schools.

Miss M. THERESA GABEL's varied activities include demonstration teaching in the college laboratory school, educational consultative services for the Iowa State Teachers College in the state language arts program, and instructing college classes in curriculum.

The pendulum has swung again the direction of oral reading. HELEN KOVAS has had the necessary experience to qualify her to discuss the problems involved in this important area.

It is good to have a report from one who is both a parent and a teacher. Mrs. RUTH W. MARK's journal of her child's

experiences with literature strikes a familiar note with many parents and most teachers.

Dr. WILLARD ABRAHAM, author of the recent volume, *A New Look at Reading*, has taught teachers and prospective teachers in Chicago and Arizona. His current interest is the education of exceptional children and children from "bi-lingual" homes.

What teacher has not at one time or another encountered a child with speech difficulties in her class? And what teacher has not wished to have access to the services of a speech correctionist? Dr. ELMER E. BAKER, JR., a specialist in speech problems, provides many practical suggestions for the classroom teacher.

The third in our series on *Pioneers in Reading* is by Dr. SAMUEL WEINGARTEN, who has been closely associated with Professor Paul Witty in many professional capacities. We are especially happy to present this tribute, because Dr. Witty has been for many years a valued contributor to *Elementary English*.

We hope that many teachers of English from all parts of the English-speaking world will respond to Dr. HELEN K. MACKINTOSH's invitation to come to the Council convention in Minneapolis at Thanksgiving time.

For our thousands of readers we once more salute our able and faithful co-editors, William A. Jenkins, May Hill Arbuthnot, and Margaret Mary Clark. Pat Hazard and Iris Vinton return in December.

[Mildred Batchelder reminds us that Dora Smith's article on "Lose Not the Nightingale," appeared in the *ALA Bulletin* in answer to a *Horn Book* article.]

ELEMENTARY ENGLISH

XXXIV

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No. 7

ELAINE TEMPLIN

Enjoying Festivals with Katherine Milhous

Great wet flakes of snow fall from leaden skies upon a city sprawled across rolling hills and along the banks of the Lehigh River. As dusk falls, a great star—the many-pointed star of Bethlehem—can be seen dimly, shining over the town to the west. A feeling of festivity is in the air. Windows are lighted with candles, and the beautifully symmetrical community tree stands in a blaze of color on the bridge. Bethlehem, Pennsylvania, the "Christmas City of America," is ready to celebrate its two-hundred-sixteenth Christmas Eve.

This night the Moravians will celebrate, as they have for more than two hundred years, the Children's Love Feast held in the massive grey stone church situated in the heart of the old town. Here children of all ages will come to worship in a service filled with magnificent music, where the sound of singing swells and rolls like organ music in a cathedral. During one portion of the service, the air of a party will settle over the congregation as men and women pass down the aisles of the church carry-

ing trays of goodies for the children—trays heaped with sugar buns and filled with mugs of steaming black coffee. Later, the darkened church will be filled with a blaze of light as the trays come down the aisle once more, filled with fragrant beeswax candles. As each child receives his tiny candle which has a colored

paper frill at the base (red for girls, green for boys) to keep the hot wax from burning tender fingers, the party air will vanish because the children understand that this is the night on which the Christ Child was born.

It is natural that Katherine Milhous, always a lover of festivals, should have chosen this locale, this season, and these people for the setting of her first American Christmas story, *Snow Over Bethlehem*, for here, perhaps more than in any other section of our country, Christmas has always been a festival devoted especially to children.

In *Snow Over Bethlehem*, published in Miss Templin, a third-grade teacher in San Diego, California, is a doctoral candidate in the School of Education at New York University.



Katherine Milhous
Courtesy of *The Philadelphia Enquirer*

1945, Miss Milhous tells an exciting, authentic story of how the children of the Moravian settlement at Nazareth, Pennsylvania, were sent in rumbling, canvass-covered ox carts to Bethlehem at Christmas time for protection from the Indians. There, in the crowded quarters of the barricaded Nursery Building, the children of Nazareth spent the weeks remaining to Christmas happily unaware of the danger which was threatening all of them.

Both through her story and her illustrations, Miss Milhous indicates the loving care with which the children were treated. She tells how they were shielded from fear by Sister Gertrud, the children's story-teller; by Sister Magdalena who played gay little carols on the harpsichord for the children to sing; by Anna Johanna, the kind-hearted girl who made her promise of a Christmas surprise come true; and by enormous Brother Polycarp, the jovial night watchman, who called the hours in rhyme:

'Tis seven o'clock, and I must homeward hurry
Ere my poor wife does die of fret and worry.

Strangely enough, it was the music, which is a heritage of the Moravians, that kept the Indians from attacking the settlement as they had planned to do. The high, sweet, piercing sound made by the trombones playing traditional Christmas music from the Bell Tower at four o'clock on that Christmas morning of 1755 had frightened them away, and thus the colony was saved to tell and retell the story each year "when the snow again falls over Bethlehem and the children gather about the Christmas Crib."

Katherine Milhous, the artist-writer who brought this story to the children of America, is a native Philadelphian of Irish-Quaker ancestry. Her father was an old-time label printer who made his own wood-cuts. Her mother was a fine seamstress with artistic appreciation.

As was the custom in Philadelphia, the family lived above the father's shop. Much of Katherine's early life, therefore, was spent in

the print shop where, it is said, she sat dangerously near the thundering presses and drew pictures on scraps of paper; for, even as a child, Katherine wanted passionately to become an artist.

While she was still quite young, Katherine moved with her family to nearby Pitman Grove, New Jersey, the home of her maternal grandmother, where she and her younger sister, Dorothy, attended school. Pitman Grove, a small town situated in a fertile region sometimes known as the "Truck Patch of the East," was an old Methodist camp-meeting town—a bustling, exciting place in summer, a dull and dreary place in winter when most of the tiny frame cottages were vacant. It was a country town with few children and one small school—a town with no library or any other cultural facility. Such a town had little to offer a curious and imaginative child but, as Miss Milhous says, "artist children have a way of thriving on rocky soil. They need few roots and draw their sustenance from other sources."¹

Katherine's family owned a small library, consisting mostly of English classics and fairy tales, built up by means of bargain sets of books purchased by her mother on rare trips to Philadelphia. These books were read and reread by Katherine, for they revealed to her a fascinating new world of foreign places and people. A special favorite was *Bimbi* by Ouida—a book filled with exciting, imaginative tales which were more adult than child-like. However, this book is credited by Miss Milhous as having been the source of the courage necessary for her to become an artist. A favorite author in those days was Willa Cather whose quiet, serious books were quite the opposite of *Bimbi*.

From her childhood experiences and avid reading Katherine gained a variety of creative ideas. One of these, the desire to take a caravan trip, was realized many years later

¹Milhous, Katherine, "The Egg Tree and How it Grew," *The Horn Book*. July-August, 1951. p. 226.

when she and two artist friends spent a memorable September jogging along the country roads of Pennsylvania in a Dearborn wagon pulled by a plough horse. This was a leisurely trip taken in the days when the Model T's were still a popular mode of transportation. The artists traveled without a specific itinerary, stopping whenever and wherever they saw something they wished to sketch or paint. Throughout their journey their horse ambled along at a "goose pace" and refused to be hurried—a fact that no doubt endeared him to his drivers.

Much of Katherine's experience as a member of this caravan was woven later into a book titled *Herodia: the Lovely Puppet*. Published in 1942, *Herodia* tells the story of a little girl who joins a traveling puppet show and travels the Pennsylvania highways and byways with Professor Blair in much the same manner that Katherine and her friends had traveled them.

In this book we see many evidences of another interest developed by Miss Milhous in her younger days—an interest in the countryside and an awareness of nature. She learned, for example, about astronomy when she spent long hours on crisp wintery nights standing on a flat, snow-covered New Jersey field while she studied the sky by means of a sky map with only a bicycle lamp for illumination. She learned about weather from studying the skies during all the seasons of the year and she modestly admits that she still can do a pretty fair job of predicting the weather.

In *Herodia*, both her keen sensitivity to nature and that sense of childish wonder which she still possesses are revealed in the word pictures which she paints:

Early the next morning the sun broke through the mists that hung over a woods on the outskirts of the village. Casting a yellow spotlight, now here, now there, it finally came to rest on the banks of a small stream . . . the yellow spotlight darted about, seeking out the pebbles in the brook and the patches of wild flowers under the trees.

During her childhood Miss Milhous developed still a third interest—that of making small things with her hands—for she learned while quite young that her own rather bare home could be made bright and gay with greens from the woods, with painted Easter eggs and paper valentines. Miss Milhous has drawn on this childhood interest to make an important contribution to the realm of children's literature in an era that is tending more and more to be dominated by automation and mechanization, for she has created three books designed to provide young readers with an opportunity to experience the joy that comes from creating small objects with their hands.

The first of these books, *The Egg Tree*, is perhaps the most widely known of the three. It was selected by the Children's Committee of the American Institute of Graphic Arts as one of the best designed books subsequent to 1945, and was awarded the Caldecott Medal in 1951.

The Egg Tree is a charming Easter story about a Pennsylvania Dutch family who painted eggs and hung them on a tree for all of their friends and neighbors to enjoy. It was such a beautiful tree that, as Grandmom said, "It makes a body feel as if Spring has come right into the house."

Hundreds of eggs hung from its branches.
When the sun streamed in the tree looked
like a piece of the rainbow.

Beautifully illustrated with authentic Pennsylvania Dutch designs done in muted tones of pink, yellow, grayed blues, and red, *The Egg Tree* is indeed a picture book of distinction. Egg designs were used in a traditional manner throughout the book. The best known of these is probably The Horn-blowing Rooster who was immortalized this past autumn when he appeared as an eight-foot mural on the wall of the stair-well leading down to the children's room of the Rittenhouse Square Library in Philadelphia.

Scarcely was this book off the presses, however, when Miss Milhous was deluged with

letters asking if the making of an Easter egg tree was a traditional Pennsylvania Dutch custom. After much searching and questioning the artist-writer was able to verify the fact that the decorating of such a tree has actually been a tradition in various counties of Pennsylvania for more than a century. In fact, Colonel Henry W. Shoemaker, State Archivist of Pennsylvania, "asserts that in some localities the Easter egg tree is even more cherished than the Christmas tree."²

Miss Milhous accounts for the perpetuation of such traditions in Pennsylvania when she says, "Of all peoples on earth . . . the Germans are the most holiday-loving and certainly the most tenacious in holding to their traditions. In the Pennsylvania Dutch country no old-world symbolism ever quite dies out; the scholar keeps it alive by conscious devotion to cultural heritage—the farmer, unconsciously, through his very isolation."³

Two huge scrapbooks, compiled by Miss Milhous, contain thousands of snapshots, clippings, and letters sent to her from all sections of our country telling about Easter egg trees made by children, librarians, and teachers subsequent to the reading of her book, *The Egg Tree*. These scrapbooks provide evidence that a custom, once exclusively Pennsylvania Dutch, is now being adopted by Americans everywhere.

Appolonia's Valentine, the second of her books designed to encourage the creativity of young readers, was published in 1954. It is the story of two Amish children, Appolonia and Dan, who attend a little red schoolhouse in Bucks County, Pennsylvania. It is February and we hear the teacher say:

A valentine is a thought that you put down on paper in beautiful shapes and colors. Our Pennsylvania Dutch grandfathers and grandmothers made lovely val-

entines. They knew that the best valentines are those you make yourselves. Perhaps we can make some like theirs. Let me show you how they made them.

Subsequently the artist-writer gives explicit directions for folding a square of paper to cut a lacework design, and includes a page of lovely illustrations to give readers a number of ideas that they can use in making their own "tokens of love and friendship."

But *Appolonia's Valentine* is more than a book of instructions. It is the gentle story of a shy, sensitive, artistic little girl who is afraid the valentine she makes will be less attractive than those completed by her classmates. However, with the encouragement given her by her brother, Dan, she works to earn money for a paintbox and a set of brushes so she can paint her valentine "because she couldn't ever cut anything that wasn't crooked and ugly."

The completed valentine, sent to Jean-Jacques, a French pen pal, was a truly beautiful one "made of all the things she loved so well . . . decorated with colored tulips and birds, leaves and berries, with angels carrying a wreath—and with a little house with a bird on the chimney."

Jean-Jacques' assurance that Appolonia was a fine artist, together with the admiration shown her work by her classmates, brought happiness to the shy little girl who decides at that moment to become a real artist. One senses that Miss Milhous reaffirms her own feeling for the life of an artist through Appolonia who reasons that such a life "would be hard work . . . But it would be happy work."

Soon after she completed high school, Katherine's ambition to become an artist was furthered by her mother who somehow secured enough money to enroll her in classes at The Philadelphia Museum's School of Art. For three of the four years she spent in attending art classes, Miss Milhous commuted daily from her home to Philadelphia—a distance of seventeen miles. At night she did newspaper drawings to

²Milhous, Katherine, "The Egg Tree and How It Grew," *The Horn Book*, July-August, 1951, p. 224.

³*Ibid.*, p. 223.

cover expenses. Later she worked for and won an art scholarship.

Much of her early work was done in black and white for newspapers and magazines; but she continued to study all aspects of the graphic arts, to work on murals and other decorative forms of art. At one time she did caricatures speedily and deftly. At one time she also painted watercolors for exhibition purposes, but her work in recent years as an artist-writer has kept her too busy to pursue many of these earlier forms of art expression.

During the depression, when there was little or no work to be had as an artist, Katherine, in order to provide the bare essentials of food and lodging, began studying sculpture at The Pennsylvania Academy of the Fine Arts. And, although sculpture poses many problems new to a painter, she succeeded in winning a Cresson Traveling Scholarship in 1934. All that summer she traveled alone in Italy and France, studying the world's sculptural masterpieces. When she returned to the United States, she became a supervisor on the Federal Art Project. A series of Pennsylvania Dutch posters that she designed while connected with the Project attracted the attention of Alice Dalgliesh, juvenile editor for Charles Scribner's Sons, and launched her on her career as a children's book illustrator. Later, through the encouragement of Miss Dalgliesh, she became an artist-writer of children's books.

Her first work for Charles Scribner's Sons was the illustrating of two books of folk and fairy tales selected for publication by Miss Dalgliesh. The first of these, *Once On a Time*, was published in 1938. To this book of folk tales Miss Milhous brought a striking poster-like type of illustration, a skillful use of bright strong colors, and a fine understanding of the folk art of the countries from which the stories come. The second book, *Happily Ever After*, was published a year later. Its illustrations, executed in pale pinks and blues, have a delicate porcelain-like quality that serve to enhance this

collection of beloved fairy tales.

The first book to be written and illustrated by Miss Milhous was *Lovina*. Published in 1940, it is a simply written, boldly illustrated story of the plain people—the Amish who cultivate the farm country around Lancaster, Pennsylvania—people who continue to live in much the same quiet, uncomplicated manner as did the family depicted in this story set in 1861.

The plain people lived plainly. They believed that God had given them all the good and beautiful things that they needed—trees and flowers, fruit and grain, horses and cows, work and rest. But, in order to work, Pop needed wagons and plows and a big barn. Mom needed a house and brooms, baskets and dishes. They all needed dishes, even Katzi.

Throughout the early portion of this book, interest is centered on the dishes owned by the family—"seven pretty dishes all covered with birds and flowers, people and animals which were bought by great-great grandpop Troyer."

One by one the pretty dishes become broken, but Mom reflected the family's apparent unconcern over the losses:

"Ach!" said Mom as the plate went on the stones. "It makes no never mind. It was a worldly plate after all."

As a grandmom, however, Lovina shows a more worldly interest in her own plate and arranges for it to be placed in a museum to assure its continued safety.

Miss Milhous introduces a concept in this first book that is rarely found in picture books—a concept considered too difficult for the very young to grasp. She pictures the heroine, Lovina, as a young girl in the beginning of the story and as a grandmother at the story's end. In spite of this, however, *Lovina* is more appealing than most "first books"; for its illustrations are gay and colorful, bold and uncluttered, and typical of the native art of the Pennsylvania Dutch. Moreover, her characters are pictured as plain, comfortable-looking, friendly people and

one has the feeling from the beginning that they would be nice folks to know.

In the same year Miss Milhous completed *Lovina* she illustrated *A Book for Jennifer*, by Alice Dalgliesh. This is a beautifully designed and exquisitely illustrated book. Katherine's visits to England and her knowledge of the styles of various periods helped her to give the pictures a real, eighteenth century flavor. It presents charming, winsome children, elegant ladies and gentlemen, and a thoroughly captivating cat. The illustrations have much the same flavor as those done for her own book, *Herodia: the Lovely Puppet*.

Corporal Keeperupper, published in 1943, was a book with a purpose, for, through this story of a tiny wooden soldier who claims to have served under General Washington, Miss Milhous attempted to help children understand that no matter how small they were, they could do something "on the Home Front . . . to help the soldiers on the Fighting Front." While the purpose was worthy enough, it seems unlikely that this slim book could have become a favorite of many young readers; for the story is wordy, loosely plotted, and lacking in excitement. Even the illustrations lack much of the warm and friendly quality so apparent in all of her other work.

Katherine's fourth book, *The First Christmas Crib*, was published in 1944. It had been inspired by a visit to the St. Francis country when Miss Milhous was touring England, Belgium, France, and Italy with an artist friend. It tells how St. Francis of Assisi made the first *creche* in the church of the little village of Greccio, Italy, in 1223.

While less appealing than either of her later American Christmas stories, *The First Christmas Crib* presents little known facts concerning the people and the customs of that long ago era. The illustrations for this book are dainty miniatures done in soft pinks, yellows and browns. They are gentle and spiritual in quality and add much to the text.

Between 1945 and 1947—those war years when printers were difficult to procure—Miss Milhous worked for Charles Scribner's Sons as a designer of other people's books. For a time, therefore, she lived in Tudor City and worked in lower Manhattan, judging the color printing on the great offset presses. It was natural that she should have been asked to do this work since she has a basic knowledge of the printing process through her early experiences in her father's print shop, and since she has always designed and dummied her own books in addition to writing and illustrating them.

Her most recent publication, *With Bells On*, is the second of her American Christmas stories. A Junior Literary Guild selection when it was published in 1955, this book pictures old Pennsylvania in Conestoga wagon days at a time when a wagoner returned "with bells on" only if he had not been stuck in the bad roads. For it was customary in those early days for a wagoner to give his bells as a reward to his rescuer.

With Bells On tells of the making of a "putz," or Christmas manger scene in preparation for Jonathan's homecoming, and suggests that the young reader make his own Christmas "putz" after reading the book. Through the festive preparations made by Chrissy and Becky in this story, one senses that Miss Milhous is affirming her own feeling for Christmas and her own delight in making things with her hands in preparation for the "Great Day."

The making of a "putz" is a charming old-world custom brought to America by the Moravians more than two hundred years ago—a custom maintained to this day by the Moravians of Bethlehem, Pennsylvania. The center of every "putz" is a *creche* with the stable and the Holy Family, the shepherds herding flocks of woolly white sheep, the Wise Men riding camel-back across desert sands, and a host of tiny pink wax angels, blowing trumpets, hung by threads from the ceiling over the stable. But from this point forward each "putz" varies from every



With the Bells On

other, for the imagination of the maker is allowed complete freedom during the making. The availability of space and materials seem to be the sole deterrent factors. Thus a "putz" may consist of a few figures resting on a bed of moss on a table, or it may fill an entire room.

The central figures of a "putz" are usually of wood and are hand-carved. A few, brought from the old world, have remained with families for many generations. Others were carved by the ancestors of the present-day "putz" makers. Some few have been purchased in stores in this country. The most treasured ones, however, such as the little shepherd in *Snow Over Bethlehem*, were brought from Moravia more than two hundred years ago. These little figures, six to eight inches in height, are handled with loving care and are stored in spacious attics from one season to the next. However, when the child of a Moravian family marries, it is customary to give him or her one or more of the cherished little figures to help in establishing the new family "putz." Thus, this beautiful tradition has been perpetuated from generation to generation.

Each "putz" has a theme and no two themes are alike. One maker may endeavor to introduce animals of the world in their native habitat;

another may develop an Alpine scene that presents miniature people coming from every direction to worship the Wonder Child. But, whatever the theme, each "putz" is a work of exquisite beauty—a miniature scene developed with painstaking care and executed with true artistry.

It is customary for the door of the room to be kept locked until Christmas morning when the children are allowed to view the "putz" for the first time. Kneeling before such a scene, lighted either by strategically placed electric lights or by the traditional Moravian beeswax candles, a child could not help feeling the deep meaning of Christmas—the humility and wonder mingled with a sense of deep, abiding love.

In her book, *With Bells On*, Katherine Milhous presents the story of a reverent, closely-knit pioneer family who lived simply, loved one another deeply, and worked together to accomplish an objective. They knew the true meaning of Christmas giving, for, as Mother said, "We, like the Wise Men, can give only of what we have."

And so:

Jonathan had whittled the ox and the donkey and brought presents from the city.
Grandpa had carved the Holy family and kept the farm.

Chrissy had built the stable and the tiny village.

Becky had made the star and the angels, and helped gather the greens.

Mother had baked the bread and cookies and made the little people for the putz.

Katze (the cat) had given cheerful company and warmed them in bed.

They had *all* made Christmas. So, too, had Mr. Greensleeves, with his window full of toys, and the peddler who drove his sleigh through the snow. So, too, had Gus, the ox, and Hossasock, the horse? And the cows who gave the milk, and the hens who laid the eggs, and the bees who made the honey. So, too, had the evergreens in the woods and the Christmas rose blooming in the snow.

They had all given of what they had—and together they had made this wonderful Christmas.

The illustrations for this book are large and bold, strong and colorful. Indeed, they differ in quality from any work previously published by Miss Milhous, for they give the appearance of wood cuts although the originals were watercolors. While Miss Milhous credits the unusual quality of the illustrations to the color-separation process used in their production, it is obvious that more than a technical process has produced the artistry and strength of this work.

These illustrations have a simple, uncluttered appearance, but it is impossible for a reader to grasp all the facets of each illustration with a cursory glance. For example, the first illustration depicts Jonathan, Chrissy, and Becky setting "out on their walk through the woods" to meet Uncle Ned with whom Jonathan is to make the trip to Philadelphia. A second appraisal of this illustration, however, reveals the startling fact that there are mice, squirrels, rabbits, and chipmunks in their snug homes beneath the ground over which the children are walking. However, this secondary theme in no way distracts the reader from the major purpose of the illustration—the introduction of the central characters of the story—and what a delight it is to discover that they are here as a part of what first appears to be no more than a graceful design.

Patrick and the Golden Slippers is the only Milhous book with a Philadelphia setting. Published in 1951, it pictures the colorful New Year's Day Mummer's parade, a tradition that became an annual city-wide celebration at the close of the nineteenth century.

The history of Mummery in this country dates back more than two hundred seventy-five years and is believed to be the oldest folk custom in America—a custom begun by the Germans who settled outside Philadelphia long before William Penn arrived from England. In

those early days, masqueraders "used to sing and dance before the houses and people would give them cakes and pennies." Many of them carried pistols for protection along with their bells and sundry noisemakers. Those who shot in the New Year became New Year's Shooters—men who eventually established the Mummer's or Shooter's clubs throughout the city, where members prepare for each year's parade. These "clubs" are often busy places, for as Pop told Patrick, "A good Mummer always plans for the next parade as soon as one parade is over."



Patrick and the Golden Slippers

Since the prizes for the best dressed, best playing, and best marching bands are large, there is keen rivalry among the various "clubs." Therefore, strangers rarely are allowed inside them, for it is feared that such persons would give away precious costume secrets. Miss Milhous was an exception to this rule, however; so, through Patrick, we catch a glimpse of the inside of such a workshop:

Inside the workshop all was bright and glittering as a Christmas tree. Silver stars and golden crowns hung from the chandeliers. At long tables sat the sewing women. Some were embroidering capes with lovely designs of hearts and flowers. Others were trimming costumes with tinsel and spangles and with sequins in every color of the rainbow.

The Mummer's costumes are truly magnificent. They generally consist of a huge feathered headdress, a beautifully embroidered and sequin or tinsel-trimmed satin cape that matches the color of the headdress, and a satin suit trimmed in the same manner as the cape. One such elaborate costume is described by Miss Milhous:

The Snow King's headdress was in the shape of a giant snowflake. His train was nearly the length of a city block and it was carried by many page boys dressed as Snow Men.

Patrick and the Golden Slippers is a rollicking story in which the artist-writer has managed to catch and to hold the feeling of excitement generated by parades everywhere. It pictures a small boy, Patrick, who applies for and receives the job of shoeshine boy to gild the shoes of all the members of the "Brotherly Love String Band"—the same band in which his father plays the violin. In return for his work Patrick is promised a Mascot's suit so he can march in the parade. And march he did! He "strutted and shuffled to the music" in such an audacious manner that he led the band to victory. This book has high reader interest, and its illustrations are soft-toned and charming throughout.

Katherine Milhous holds herself to the standard that good art must have an intangible, indefinable force that is felt rather than seen; and this quality pervades all of her work.

In addition, her work has the sturdy quality of pioneer living. It tells of people who know the joy of creating gifts with their hands, of people who appreciate the wonders and beauties of nature, of people who live simple lives and have close and loving family ties that are made closer through the celebration of holidays and festivals, of people devoted to all things beautiful and to the creators of such beauty.

Such a person has much to offer the children of America. It is reassuring, therefore, to

know that the coming year will bring young readers another book from Katherine Milhous—a book that will present another aspect of her beloved Philadelphia to young people everywhere

BOOKS WRITTEN AND ILLUSTRATED BY KATHERINE MILHOUS

- Lovina* (Scribners, 1940)
- Herodia: the Lovely Puppet* (Scribners, 1942)
- Corporal Keeperupper* (Scribners, 1943)
- The First Christmas Crib* (Scribners, 1944)
- Snow Over Bethlehem* (Scribners, 1945)
- The Egg Tree* (Scribners, 1950)
- Patrick and the Golden Slippers* (Scribners, 1951)
- Appolonia's Valentine* (Scribners, 1954)
- With Bells On* (Scribners, 1955)

BOOKS ILLUSTRATED BY KATHERINE MILHOUS

- Once On a Time*, edited by Alice Dalgliesh (Scribners, 1938)
- Happily Ever After*, edited by Alice Dalgliesh (Scribners, 1939)
- A Book for Jennifer*, by Alice Dalgliesh (Scribners, 1940)
- Billy Button's Buttered Biscuit*, by Mabel Leigh Hunt (Lippincott, 1941)
- Wings Around South America*, by Alice Dalgliesh (Scribners, 1941)
- Peter Piper's Pickled Peppers*, by Mabel Leigh Hunt (Lippincott, 1942)
- They Live in South America*, by Frances Lipton and Alice Dalgliesh (Scribners, 1942)
- Little Angel: a Story of Old Rio*, by Alice Dalgliesh (Scribners, 1943)
- The Silver Pencil*, by Alice Dalgliesh (Scribners, 1944)
- "Old Abe" American Eagle*, by Lorraine Sherwood (Scribners, 1946)
- Along Janet's Road*, by Alice Dalgliesh (Scribners, 1946)
- The Brownies*, by Juliana Horatia Ewing (Scribners, 1946)

ADDITIONAL ARTICLES WHICH HAVE DISCUSSED KATHERINE MILHOUS AND HER WORK

- Milhous, Katherine, "Christmas Week in Bethlehem." *The Horn Book*. Christmas, 1945. pp. 423-433.
- Lichten, Frances, "Katherine Milhous." *The Horn Book*. July-August, 1951. pp. 229-235.
- Milhous, Katherine, "The Egg Tree and How It Grew." *The Horn Book*. July-August, 1951. pp. 219-227.

Let 'em Read Trash

A half century and odd days ago I cut across the back lot of the parsonage grounds, went along the alley back of Baedeker's Furniture Store and Undertaking parlor, turned into Main Street, loitered along in front of the Bon Ton Saloon in hopes of getting a glimpse of Walter Hargrove, our local junior grade Jesse James, paused to work the mud from the horse trough overflow between my bare toes, crossed the railroad tracks and arrived for my first day at school. I went rather unwillingly and with a determination that since my parents were so insistent I would go to school for a little while and then change to more important things. I could hardly have been more mistaken.

Several considerations changed my mind about school. The teacher was not the malignant hag the boys had reported her to be. The recess periods were fun, the walk to and from school was entertaining, and a lot of the classroom time was taken up with reading. I had already learned to read a little, and to excel in something after having been a clumsy, inept, and shy boy, is heady wine for any seven year old. From then on reading has been for me the fifth essence that transmuted the heavy elements of school into a precious metal. Next to the young people in my classes the finest thing about my job is that it is a job with lots of reading encouraged and even needful.

Fifty years ago the teaching of reading was in many ways inferior to the teaching of it today, but it had one or two advantages over today's. The readers (that is the books used for the teaching of reading) were less mere pedagogical instruments and more collections of selections valuable for content. And in my schools at least, there was very little prescriptive interference with children's choice of reading. There was of course much less reading material available to children then than

there is now, but we were free to read all there was.

No reliable statistics confirm the belief but I think there was about as great a proportion of trash in the reading material available to us then as there is today. *More* trash today, perhaps, but no greater *proportion*. And we read it *all* freely. Then as now some child readers read only trash and never grew to anything better. Then as now, the chief reason for this failure to read profitably was that the parents read little and that little mostly worthless stuff.

The Tip Top Weekly we bought at the railroad station newsstand was about the same sort of trash as the Roy Rogers and Gene Autry comic books except that the pictures in the 1956 stuff are colored, and a little better in draftsmanship. *The Police Gazette* which we read while waiting in the barber shop was about the equivalent of the magazine *Male* about which some reformers are so agitated. But we read freely—as our inclination turned us.

One of the lurid books we bought at the 'depot' and read, has since been issued in a three dollar edition with an introduction by J. Frank Dobie, and variant readings. Boys and girls still like it in spite of the scholarship. This is *The True Story of a Texas Cowboy or Thirty Years on the Hurricane Deck of a Spanish Pony*, by Charles Siringo, who lived out his last days in Caldwell, Kansas.

When, wearing out a rainy day by reading in my father's study in the church, I turned to Father's edition of Swift and read the account of Gulliver's way of extinguishing the fire in the palace of the Queen Lilliput, my father's reply to my inquiry about the meaning was merely to confirm my suspicion that

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it meant what it said, not to suggest that I read something else. The only time I recall his advising me to avoid a book was when he found me beginning a novel called the *Damnation of Theron Ware*. He said "I don't believe I'd read that if I were you."

"Why?"

"I don't believe you'll find anything in it to interest you."

He was right. Not even the title (*damn* was tabu in our circles and sacred to the use of the preacher at revival meetings) nor the joy of forbidden fruits was enough to get me through the unvaried dullness of the book.

At present there are several little tendencies that indicate a definite move to exercise censorship over children's books. For instance, Congressman Ed Rees of the Kansas Fourth Congressional District pushed, during the last session of Congress, a very alarming censorship bill. The activity that has recently revived my interest in thinking about the censorship of children's books is the "Better Reading Program" which the service clubs of some of our cities have sponsored. This program was the answer of the Rotary Club, Kiwanis Club, Lion's Club, and the other service clubs to the supposed menace which Dr. Frederic Wertham's book *Seduction of the Innocent* alleged to be present in comic books. When I first heard that the Rotary Club, the Optimist Club, and the others were going to censor comic books my anger rose. Actually in the program as the service clubs have conducted it, I find absolutely nothing to justify alarm, though as John Fischer points out, it is a nice boundary that divides a justifiable pressure on publication from a vicious one. The clubs have not made the slightest effort to censor children's reading. They have merely furnished to the merchants who cooperate in the program, lists, revised frequently, of reading material which to the service club readers seems harmless. The lists include a great deal of trash and not much that is really valuable, but they are lists which

the merchants can rely on as containing none of the most objectionable stuff. Curiously one of the difficulties the men in the clubs have had to overcome is that of quieting a few extremists who want to change the program to a censorship. They have overcome this difficulty.

But though this program is not censorship it has made many people think about censorship of children's reading.

To any sort of censorship there are many valid objections—objections so serious that it must be to prevent very serious injuries indeed that a censorship is exercised. With these valid objections to censorship you are quite familiar. You know that a man wise enough to be a censor is too wise to take a censor's post. You know that censorship gives an adventitious attractiveness to things that would otherwise be ignored. I am considering forbidding all my students the reading of Karl Marx's *Das Kapital*, for I think that if I did they'd all read it, and it seems to me that the interminable wastes and dullness of that dreary work would furnish an effective life-time vaccination against communism. You all know too that there is not in history a single example of a censorship which did not make stupid blunders—blunders whose stupidity was apparent within very few years. You know that the weight of censorship nearly always falls on sincere and honest authors while sly and malicious ones easily evade it. Saintry Bishop Fenelon's work was censored; Michel de Montaigne's works, though not malicious, were much more dangerous to Catholic orthodoxy, yet they escaped almost scot-free.

It is possible, however, that the inexperience and immaturity of children so much needs protection we should risk the dangers inherent in censorship in order to protect children from worse dangers.

What dangers, we may reasonably ask?

Most present-day proposals for censorship of children's reading are directed to the comic

books. The objectionable things about comic books may be taken then as the dangers to children in any reading matter. What are they? If we list the dangers and evils, eliminate the trivial ones, and the supposed evils that are really only the objections of old people to having children's lives different from their own childhoods, we still have four things which many people would eliminate from children's reading: violence and terror, incitement to misconduct or crime, banality, and sex.

In discussing these, I think we must, if our discussion is to be profitable, limit ourselves to healthy children. Children sick in mind or body doubtless should have limitations on reading as on food or play. Plum pudding is a noble dessert but we don't feed it to children who have what Al the Alligator calls "the cold Robbinses." I think, however, that adults don't realize the tough-mindedness of children; the amount of violence and terror they can take without harm to themselves. The calmest, most self-possessed young mother in our neighborhood told me that between her tenth and twelfth year she read all the stories in a three-volume set of Edgar Allan Poe's *Stories of Terror and the Supernatural*, reading them by the light of a flash-light after she had been sent to bed in her back upstairs bedroom, with all the rest of her family in the living room downstairs and in the front of the house. Did the fights of the cannibals in *Robinson Crusoe*, the robbers in *Hans Brinker*, the bloodshed of *Treasure Island*, the devouring of the ass by the boa-constrictor in *Swiss Family Robinson*, the murder of Dr. Robinson in *Tom Sawyer*, the brimstone-and-fire appearance of Old Nick coming after the wicked blacksmith in *Uncle Remus*, the grisly picture of the hanged knights in Arthur Rackham's *King Arthur for Boys*—did these poison your childhood sleep and wreck your nervous system? As for me I read all these and *Dracula* and the smuggler's cave terror stories in the old *Chatterbox* and many more beside, and the only time I can remem-

ber having my reading interfere with sound sleep was when I read or at least looked at the pictures in Brady's *Pictorial History of the Civil War*, and came to the account, illustrated with pictures, of the hanging of Mrs. Surrat. Perhaps even then it was not so much the terror of Mrs. Surrat's twisted neck as the fever—I broke out with measles next day.

In the story-telling sessions around the campfire at boy's camps, I always choose for telling, the bloodiest, most eerie, most mysterious stories I can command, and these for a very utilitarian reason: the boys will listen to them and so be still. And after a fifteen hour day of strenuous physical activity a boy who sits still for a half hour goes to sleep. So—in the middle of Wilkie Collins' "Terribly Strange Bed" the eight and nine year olds go to sleep, and when the story's over the big boys carry them to their cots.

But maybe this is just the laziness of the camp leaders—like the laziness of the old-fashioned Sairy Gamp nurse who'd give soothing syrup to an infant who woke at night and cried, because to do so was easier than to make the infant warm, dry, and comfortable.

And there are really valid reasons why it is unwise to shield children from all violence, terror, sorrow, and death in their reading. The way to cure a child of fear of the dark is not to deny the existence of dark, but to walk with him in the dark and show him by example the restful quiet of it, and show him too how to avoid breaking his neck by stumbling over something he can't see. Stephen Vincent Benet's story "Death in the Country" is pertinent here. It tells the story of a young couple who lived in a bright chromium-and-glass apartment in a fashionable New York apartment house where, for large sums of money, servants kept every disagreeableness away from the young couple. No ugly reality entered their sleek smart world. But finally a duty call he could not ignore sent the young husband to the small town from which he'd come, to attend to the funeral of the

aunt who had been his foster mother. The wife declined to go and advised him to leave everything to the undertaker, but he went, and found in the ritual and ceremony of the small-town etiquette of death a strength he had not found anywhere else. After the funeral another aunt, who survived, said to him, "I'll tell you something, Tommy. When you get my age you've seen life and death. And there's just one thing about death, once you start running away from the thought of it, it runs after you. Till finally you're scared even to talk about it and, even if your best friend dies, you'll forget him as quick as you can because the *Thought's* always waiting. But once you make yourself turn around and look at it, it's different. Oh, you can't help the grief. But you can get a child so it isn't afraid of the dark, though if you scared it first, it'll take longer. It's not knowing that makes you scared."

Which seems more dangerous—the general dangers of censorship or the danger of too much terror and violence in reading?

Perhaps the "incitement to crime" charge against comic books and children's books in general is more serious. It is true that the newspapers have carried a good many stories about child criminals who said they gained the ideas for their crimes from comic books. If you will recall from your own childhood your own answers to your elders' "Why?" when you were caught in misdeeds I think you'll agree that the reasons children give for their crimes are seldom valid. I think it likely that the crime rate is much higher among children who read only comic books than it is among children who read better things. But isn't this merely that juvenile crime, like adult crime, is commoner among the stupid than among the intelligent? And this too, whether the juvenile (or the adult criminal) is from Snob-borough or from across the tracks. All children have antisocial impulses—criminal impulses if you will. They need no prompting from reading. But most children of normal intelligence learn, or are

taught, to curb these, not alone from fear of consequence, but because they learn socially approved ways of getting what they want.

Or look at it another way. How many children do you know who have been led into misdemeanors by reading such stories of 'bad' boys as *Tom Sawyer*, *Penrod*, *Jeremy*, or *Sube Cain*. I know several boys who've wanted to try rafts on the river after reading *Tom Sawyer* but most of them gave up after asking and failing to get their fathers' help, and as for the one trio of brothers who got their father's help, and the hilarious help of two policemen who came to forbid and remained to help, the three boys and three adults had a wonderful time and got thoroughly wet and muddy but they never got their raft more than three blocks along the Arkansas River. Rafts need water for floating.

Books contribute very largely to children's play. The parks give a clue to what the children are reading (or seeing on television). Last week seven fifth grade boys read the *Monitor and the Merimac* of the Random House Landmark series and the whole neighborhood made a *Monitor* and a *Merimac* out of the firewood piled up for the barbecue pits in the Park. But no crime!

If reading about crime suggests criminal acts, we will have to suppress some very respectable books: The Bible and Shakespeare, even *Silas Marner* and *The House of Seven Gables*. True, murder by knife is treated in one way in *Macbeth* and in another in *True Crime Comics*, but neither book really promotes knifings among healthy boys.

The proposals to censor children's reading to protect children from corrupting their taste and their intelligence by reading trash, garbage, and banality, seem to me the most plausible defense of censorship. The only really valid objection to censorship for this purpose is that it won't work. You don't protect children from corrupting their musical taste by forbidding them to hear Elvis Presley—you do so by ex-

posing them to good music.

It is my special job to foster good taste in literature by exposing young people to good books. In a garden you foster flowers by extirpating weeds, but in the mind of a young human being you don't extirpate the weeds but crowd them out, as you free a lawn from weeds by making the grass grow so lushly it starves the weeds. Did you ever notice that there are more weeds in the garden than there are in the pasture?

There remains for consideration the censorship of young people's books to eliminate objectionable presentations of sex. There is in children's books, especially certain comic books, a lot of objectionable treatment of sex. Some books designed to give children information about reproduction and copulation err in exactly the same way the army lectures on sex erred. These lectures, you may remember, told a great deal about the terrors of syphilis but very little about the bliss of a happy marriage; made much of the court-martial penalties for fornication but very little about the compensations possible in a celibate life. Fortunately there are better things appearing on publisher's lists for children.

But I think this is not what those who'd censor sex out of children's books are talking about. They are talking about the stories and "romances" (God forgive the "logicide" or word-murder!) which titillate a secret and solitary sex excitement in the young. "Secret" and "solitary"!

Margaret Mead (*Coming of Age in Samoa* and other fine sociology studies) has a very fine essay on "Censorship and Sex in Contemporary Society." It is the best discussion of its subject I have read. I quote from it the conclusion to a long, serious, and objective exposition of the defensible basis of society's right to regulate books:

"It is useful to distinguish between the pornographic, condemned in every society, and the bawdy, the ribald, the shared vulgarities and

jokes which are the safety valves of most social systems. Pornography is a most doubtful safety valve. In extreme cases it may feed the perverted imagination of the doomed man who starts by pulling little girl's braids and ends by cutting off a little girl's head, as each increasing stimulus loses its effectiveness and must be replaced by a more extreme one. This is particularly true of the pornography primarily designed to be brooded over in secret. But it is quite otherwise with music hall jokes, the folk ribaldry at a wedding, the innocent smut at the smoking room where men who are perennially faithful to their wives exchange stories that lead to explosive laughter. Pornography does not lead to laughter; it leads to deadly serious pursuit of sexual satisfaction divorced from personality and from every other meaning. The uproarious laughter of the group who recognize a common dilemma—the laughter of a group of women at the story of the intractable unborn who refused to budge but only shivered under the effects of the quart of ice-cream hopefully eaten by its poor mother; the laughter of a group of men at the story of the bride who asked to be "frightened" a fourth time; is the laughter of human beings who are making the best of the imperfect social arrangements within which their life here on earth is conducted, colonizers of heaven working with recognizable, imperfect equipment for the development of the human soul.

"Such laughter is the counterpoint of the good life. Shared, consecrated by usage and tradition it is an underwriting of virtue rather than an incitement to vice. Like every other kind of material which deals with the body, and especially with sex, these jokes can be misused, or labeled pornography when they are not, but the criteria of happy sharing and of laughter holds. The difference between the music hall in which a feeble carrot waves above a bowl of cauliflower while roars of laughter shake the audience of husbands and wives on the weekly outing; and the strip tease where lonely

men, driven and haunted, go alone, is the difference between the paths to heaven and hell, a difference which any society obscures to its peril."

This quotation was written with adults in mind, but some of it, at least, is applicable to adolescents or even younger children. A wise school principal of a junior high school near my home broke up a sniggering smut session on the playground of his building, not by thrashing the participants, as was the custom in my day, nor by the self-important solemn humorless lecture of a decade later, but by contributing to the session a really funny malapropism made by a high school athletic trainer trying to use medical language instead of locker-room language in explaining to the mother of a boy who was injured in a game. His story brought a real lusty laugh instead of the guilty sniggers and presently the boys were back at the soccer game.

It is obvious that it is no longer possible to refuse to answer a young person's questions about sex; the choice is between an honest answer and a misleading one. Even "Why don't you ask your father or your family doctor" is an answer and a partially misleading one—though it is the one I usually give.

So while I think the existing statutes against pornography should remain as the one admissible censorship, I think it even better to immunize young folks against the disease of secret and solitary brooding over sex, by giving them accurate information and by letting them use as fast as possible the adult's safety valves of shared laughter.

A story of a small town character I once knew is relevant to any thought about the supposed dangers from boys' and girls' reading—incitements to crime; shock of death, terror and violence; sex excitement—even the danger of acquiring a taste for the banal and the cheap.

The story concerns a man named Old John. His family name was an old and honorable one in the statesmanship and scholarship of the re-

gion, but he was known only as Old John. By a quirk of heredity he had been born with less mental power than others of his family. Then he had some sort of fever in his childhood which further enfeebled his brains. In his twenties he became addicted to a brew the Mexicans distilled from the sap of century plants so that when he was thirty-five he was Old John, grossly fat, dirty, and nearly imbecile. In the summers he would spend his morning with a dilapidated cart hauling trash for the few neighbors who hired him out of pity for his family. The trash delivered at the town dump, he'd spend the time till noon scavenging the dump. At noon he'd go home to eat, and after that he would come out into the yard, lower his lard-lined bulk onto a bench under the live oak tree and watch the great masses of white summer clouds float by.

These clouds are conspicuous in the summer skies all over the Central Plains. To children they suggest generous dishes of ice cream—vanilla in the afternoon, strawberry and raspberry at sunset. To the ex-Confederate colonel who had the largest farm in Old John's county, they pictured the wagons full of cotton the colonel could send to the gin if there were ever a season when sun, rain, wind, and freedom from boll weevils were just right. To some of us who were raised on Malory, Tennyson, and Canon Church's *Stories from the Iliad and the Odyssey* they seemed the towers of Camelot or Troy. To some they were just clouds, which to the careful observer offered clues to the kind of weather to follow. But Old John saw in them masses of fat and naked women wallowing in lewd and obscene postures. I know he saw them, for he'd describe them in detail, his little pig eyes glistening, his lips trembling, and the tobacco juice drooling out of the corners of his mouth onto the ugly stubble on his cheeks and chin.

The people of the town nearly all thought something should be done about Old John, but they differed on what. Some thought he should

be sent to the North Austin Academy (so we grammar school wits called the State Hospital for the Insane.) Some thought he should be jailed. Many thought his widowed mother and hardworking sister should have some relief, but no one had a very good plan. Old Pat Brady,

the town marshall, thought very forcibly that we boys should not stand near the fence and listen to Old John describe his visions. But in all the various proposals about what to do about Old John, *no one* proposed that we should abolish the clouds, or censor them.

DON M. WOLFE

Self-expression: The Heart of Language Arts

Wherever the child is the core of the curriculum, the language arts program will provide him a period of self-expression each day, a time in which he is invited to speak and write about those experiences *most meaningful to him*. When we use the word *experience*, we must think in terms of his hierarchy of values, not our own. To many teachers and educational planners, spelling and paragraphing and outlining are such important English tools that the child never has a chance to speak or write about such topics as, "My Greatest Fear," "When My Father Gets Angry," or "When My Dog Died," or "When My Friend Was Unfair." What is the child on a particular day thinking and worrying about? Of the various experience patterns of his daily life, which one is suddenly incandescent with hope, grief, joy, delight? Unless we can discover the child's conception of *experience that counts*, we are still as far away from the experience curriculum as we were twenty years ago.

In many schools today, social science, not the child, is the core curriculum. In such schools, English is thought of as a tool subject. Certainly English is valuable as a tool subject; in every class the children

speak and write; therefore they need to know spelling, outlining, sentence structure, capitalization, all for the purpose of writing letters for social science projects (often not mailed) and writing reports of various kinds (about material gleaned from textbooks and encyclopedias). But these skills, essential as they are, are as important to language arts as the comb to the yellow curl or the fork to the bite of roast beef.

To teach English as a tool subject only is to leave out of the language arts program those parts of the child that his parents and teachers care most about. I mean those parts of the child's experience that require most of his emotional energy—those actions, feelings, and thoughts that he often shares with friends or family but seldom in a classroom where English is taught as a tool subject.

When we begin to break down those parts of the child and his experiences that we are leaving out of the curriculum (as long as we omit daily or weekly invitations to write and speak about oneself), we may list such topics as the following:

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THIRD GRADE

1. Dinner Time at Our House
2. Puppies, Pets, and Kittens
3. Skates and Bikes: Having Fun
4. Friends from Fairyland
5. My Family and Your Family
6. Boys and Girls in Our Room
7. Beginning a New Day
8. Just Pretending

FOURTH GRADE

1. Friendly Smiles in Our School
2. What Is Red? What Is Yellow?
3. Evening Fun at Our House
4. Magic Sounds of Every Day
5. Happy Birthdays
6. Make-Believe Stories
7. Clowns, Elephants, and Balloons
8. Springtime in Our Town

FIFTH GRADE

1. It Happened Only this Morning
2. Moments to Remember
3. My Jobs around the House
4. Holidays for Me
5. Growing up with Pets and Hobbies
6. Our Gang
7. Tall Tales, Long and Short
8. Fun to Give, Fun to Receive

SIXTH GRADE

1. Money of Your Own
2. Eyes on the Dinner Table
3. Doing Things with Skill
4. Heroes, Yours and Mine
5. Day Sounds and Night Sounds
6. My Family and I
7. Parrots, Elephants, and Whales
8. Taking a Trip: Over the Hills and Far Away

Though these topics are not exhaustive, they represent an honest attempt to break down the crucial experiences of childhood into segments that the child recognizes as realities in his daily life. His mother and father, his first hour of the day, his classmates, his gang, his spending money, his daily fun, these patterns of experience should be unfolded day by day or week by week in his oral and written

themes. We need to develop ways and means of setting free the child's thoughts and feelings about these realities, instead of teaching him how to outline his geography report or write a business letter to an imaginary firm for his social science lesson. To some children building a story about a fairy character such as Snow White is an engrossing experience. We want the child to be familiar with fairy tales, to allow free play for his whimsy, his humor, his penchant for the grotesque and the absurd. But I doubt that anyone who has closely studied child life would claim that fairy stories or tall tales are crucial experiences to the child as compared to an actual quarrel with his brother or a scolding from his father or the lack of a quarter when his friends have money for the football game. We write books about the experience curriculum, and then we describe English as a tool subject, omitting from the classroom all that is most vital in the child's daily thoughts and feelings.

I know a teacher in California who asks her third-grade pupils to write a story each school day. Gradually, as her pupils write, their daily problems and experiences unfold before them and her. Is there any third-grade boy or girl who does not bring to school a burden of feeling each day ready to release it in speech or writing? Often a child can speak his joy or disappointment to a classmate on the way to school. But fortunate is the child whose teacher makes an opportunity each day to release this flow of energy in a natural learning situation, watching expectantly over the gradual tracing of her children's life record of hopes and dreams, moments of joy and dismay, hilarity and defeat. This is the heart of the language arts program.

When English taught as a tool subject forces out of the daily schedule a period of free self-expression, we sacrifice the essence of experience for a neat impersonal tie and collar.

What is too often unrealized is that a child must feel deeply in order to write his most mature sentences; so that our objective of language as a tool (not merely as the mechanics of correctness) can be reached only through the free flowing of the child's personality. Instead of helping him reach his potential of expression derived from the daily release of emotional energy, we direct him to write a geography report or a business letter or a personal letter which he does not mail.

The ideal theme topic for each elementary pupil is that preoccupation with which he begins the day or sits down to write. Maybe he is angry at a classmate. Maybe a dog has scared him on the way to school. Maybe his mother will not let him keep a little gray kitten he has found on his doorstep. When our children have the opportunity to write about such topics, it should not be an excuse but rather an incidental opportunity for the teaching of spelling, punctuation, and penmanship. The important thing is self-expression; the incidental things are the tools which can be applied not only to English compositions but to writing of all kinds in other classes.

The heart of the language arts program is not creative writing as such, which suggests the attainment of literary skill, however slight. *Experience* writing is a more exact term, or *autobiographical* writing: a program that sets out to give the pupil year by year invitations to write and speak about all patterns of his daily

life. Whether or not the child achieves a skill in making images or using active verbs is not so vital as the sense of the dignity of his experience, of bringing forth a cup from the deep river of his life; whatever the weakness of his style, it is certain to be stronger than if he wrote about the rivers of his home state or the cotton products of Egypt.

It is not enough, however, to trust to the pupil to think of his own topic for his daily oral or written theme. We must help him to write by showing him through pupil models the various divisions of his fundamental experience. Gradually we can divide his experience into their essential patterns, such as "Pets and Animals," "Having Fun with Bikes and Skates," "Home Life with Mother and Father, Brothers and Sisters." Though as analysts of experience patterns we may disagree on the relative validity and intensity of our choices, we can agree on certain fundamental sources and receptacles of emotional energy. For instance, it is obvious that each year the elementary pupil from the third grade through the sixth could write many stories about his family. It is clear, too, that before the year is past, he could write many stories about his classmates. Next to his family, his friends, some of whom are probably in the class, are the people about whom he feels most deeply. Gradually, as we experiment with one experience pattern after another, carefully saving the best pupil models to read to our classes next year, we find which strains of experience are the most vital and intense among the youngsters of our particular class. Ideally speaking, no segment of experience in which the child is deeply involved should remain untallied by the

pupil during any one school year. As the child grows older, there are, of course, patterns about which he cannot speak or write. We recognize the limitations of our aim, being as realistic and fruitful as circumstances permit us. In this experience approach circumstances always permit a great deal. The tragedy is that the experience curriculum for elementary schools has never really been tried. It cannot be tried until we as critics and teachers illuminate for the children by the use of discussion and pupil models the potential wealth of experience about which they have not yet written. We must lead each one to express himself not only at one point of his life's compass but in many points that he has not realized would make good theme material. When he feels deeply about his experience patterns, he will not only write well; he will *want* to write correctly. The habit of correct writing is best achieved when the child wants desperately to communicate his experience. Then and not until then does the need to write correctly become a necessity to him.

One way to identify the deep-running patterns about which pupils prefer to write is to break down such a general topic as family life into a number of specific suggested topics like the following:

Having a Good Time with Dad
 When My Dad Scolds Me
 When My Mother Scolds Me
 When Mom Is Sweet to Me
 When I Like to Play with My Little Brother
 When My Little Sister Is Cute
 The Time I Like Best at Home
 On My Birthday
 The Room at Home I Like Best

When these topics were actually suggested to one third-grade group, three of the ten

best papers of the class had to do with scoldings, as shown in the three themes below:

WHEN MY MOTHER GETS ANGRY

My mother gets mad when I leave my skates on the stairs. Every time I leave them on the stairs, my daddy slips on them and slides down the steps. My mother scolds my daddy instead of me. She says, "He's too old to slide down the steps." That's the time I don't like.

Betty Jane Broyhill

WHEN MY MOTHER SCOLDS ME

When I am bad, my mother scolds me. This is when I'm bad. When I'm in bed, I listen to my radio that I got for my birthday. My mom does not like it because it wakes her up. Then she comes to my room and takes the radio away for the night. Then I make up a song and sing it. My mother comes to my room and says, "If you do that any more, I shall put you out for the night." But she really does not. She just says, "Just you wait until morning." So I do, and nothing happens. But she is always complaining about it when I'm bad.

Barbara Fluckey

WHEN MY DADDY SCOLDS ME

When the radio is on and there is pretty music, my mother teaches me how to dance to the music. My father does not like that. He always scolds me because he gets mad. He tells me to go up to my room. But I sneak out of the back door, and don't come back until supper time. I sit on the back steps and watch the creek that runs by our house. We have a duck, and I like to watch it swim in the creek. And then my daddy forgets all about it. And I sneak back in.

Carolyn Axtell

For the same assignment one boy wrote a whimsical theme describing fun with his dad:

WRESTLING WITH DAD

My dad and I have fun when we wrestle. The night before last we wrestled and had a lot of fun. The person who was pushed off the bed first lost. I won the first time and he won the second time.

Andy Arnold

An analysis of the themes from any class written in response to suggested topics will show which topics are burning realities about which pupils feel a need to write. In the third grade, as on other elementary levels, every boy and girl has a deep-seated fear. The topics of fears does not perhaps justify a lesson in its own right, but we need to make it possible for pupils to write about their fears in such themes as the following one from the third grade:

MY WORST ENEMY

My worst enemy is Steve. Steve lives a few blocks away from me. He is always picking on kids smaller than he is. He is a big bully and tries to make them cry. He told a little boy that he was going to burn him alive. Once he said he was going to throw me over a 25-foot bridge. He took me over the bridge. When we were out of the middle, he did not even try to push me off. I was not afraid because I knew he would not dare.

Basil Lennahan

Almost every boy and girl in the third grade reads the comics. Because of the division of opinion among educators about comics, textbooks usually do not contain invitations to speak or write about this topic. However, as long as pupils read comics, most of them daily, is it educationally wise to turn our heads away from this experience? Is it not better to help the students write about comics, if only to evaluate comics and improve the pupils' critical judgment? The following themes show how third-grade pupils write about comic strips. In what way such themes are harmful, assuming that we cannot prevent the reading of comics, educators have thus far omitted to explain.

NANCY

Nancy is a very funny child. She is always doing tricks on herself or on other

people. One day Nancy bought a diary. She did not know what to do with it. She said, "It is awful. Nothing ever happens to me." Just then a boy threw a snowball in her face. Then she put that in her diary.

Sallie Wolfe

VERY FUNNY

Oaky Doaks was very funny week before last. He was going to entertain King Arthur. So he brought a shepherd girl and her uncle in to entertain the king. She danced and danced. All of a sudden the door came open and all of her sheep came in. Then what do you think King Arthur did? He pointed to the sheep and said, "Get these things out of here! What kind of entertainment is that?"

Sally Smith

Certainly in some comics the pupil finds release for his spirit of comedy and delight in the absurd.

In the experience patterns of dogs and other pets we have a topic of obvious delight and importance that is not often overlooked even in school systems where English is rigidly grooved into the position of a tool subject. The rich topic of pets and animals may be explored with profit not only once but two or three times in each elementary year. Consider, for example, the following themes from the third grade, the last of which would be unprintable in a textbook but is most delightful and normal in most class situations.

MY DOG JO-JO

I have a dog named Jo-Jo. He is blind in one eye. He is white with black spots, and he hunts for rats. One day we were trying to clean a place for a play house in our back yard. Then we saw Jo-Jo under a brush pile. We cleaned that place very quickly so we could see what was under there. There were lots of little rats and a big rat. All of the little rats ran away. But the big rat ran into a hole. Jo-Jo worked at that hole all day and finally caught the rat. We were very proud of him.

Grace Munson

TIPPY TODD IS HIS NAME

I have a dog named Tippy. Do you know how he got his name? The day he was born my grandmother said to me, "Jimmy, I name this dog Tippy Todd." And that is how he got his name. Tippy is white with a few black spots here and there.

My dog has a little gray stool that he gets on. Then we ask him to sit up. After that I go and get a ball and throw it to him and he catches it in his mouth.

When Tippy wants to get out, he jumps on the screen door and it goes open. Then when it is dinner time he comes and sits beside his plate. He is a very bright dog. We are all fond of him.

Jimmy Todd

SHE EATS UP SHOES

My dog's name is Ginger. She eats up shoes and hose and everything. She is black and brown. She is a cold-nose Airedale. She likes to sit up for her supper. Another thing she likes is to look out the window. She likes to have a bath, too. And then she makes puddles in the coal bin.

Jo Edith Dunman

The heart of the language arts program, then, is writing and speaking about those segments of experience which the child knows are most crucial in his day-by-day life. If we can prove to him that we understand what his thoughts and feelings are, we have not only helped him to express himself; we have made him feel that school is a part of life's reality in which he can perform many acts of awakening and awareness that will help him grow. He has a teacher who understands something of the struggles, large and small, through which he is passing. What is it he is most afraid of? What words spoken bring him

the most joy? What words spoken make him begin to cry? What does Nancy think about clothes? Does she ever cry in the privacy of her room because she does not have a pretty dress? Is she worried because she does not have pretty red shoes like the girl who sits behind her? Is Joe worried because he does not have a bicycle? Is Jack worried because he is afraid he will be kept in after school and cannot sell his papers? How does Fred feel when he gets up at six o'clock to deliver the morning papers or sell *The Saturday Evening Post*? How does Max feel when his older brother bullies him? What are his thoughts about his brother? Fortunately for such a program as we have suggested, children lack our adult inhibitions. The younger they are, the freer they feel to speak to us. From the third grade through the sixth they are still very expressive. Their secrets are not full of portent or deep sorrow. Hence they speak and write much more easily about painful things than older boys and girls. Our opportunity, then, is limitless. All we have to do is to establish an experience program of writing and speaking. Instead of giving lip-service to the experience curriculum, we should underwrite it with the most realistic kind of educational analysis to determine what boys and girls really want to write about if only they had the chance. This does not mean that we neglect English as a tool subject. When and if we achieve a real experience program, we shall have better spelling and more correct writing in all departments of school life than we had ever thought possible.

Developing A Word List for Remedial Reading

One of the important tools in every remedial teacher's "bag of tricks" should be a list of the most frequently used words in reading. Children and adults who have failed to learn to read properly from regular instruction frequently have a very spotty reading vocabulary. They know some relatively uncommon words while they do not know some of the words which appear most frequently. Furthermore, some of the most frequently appearing words are difficult to teach by context or word analysis.

By using a graded list of the most frequently appearing words, the remedial reading teacher or for that matter any reading teacher can locate and correct specific weaknesses.

For diagnostic purposes the child might be asked to read the list aloud or he might be asked by the teacher to mark the words he knows.

For teaching words from the list, methods which emphasize the individual word might be favored—methods such as flash cards, kinesthetic approach, tachistoscopic drill, completion sentences, spelling tests, and word games such as bingo or rummy. Of course, the final test in learning the word would be proper use of it in reading and writing.

In attempting to develop a word list for remedial reading, several criteria were kept in mind.

1. Select the most frequently used words first so that the child would achieve the greatest flexibility in reading.
2. By editing, avoid the pitfalls of the purely mechanical word counts such as including easily recognized variants (like, likes, liked) and nouns of restricted use (Thanksgiving, Washington).

In achieving these criteria two standards were used:

1. Several scientific word counts of millions of words which yielded the most frequent words.
2. Personal experience as a remedial teacher plus a sort of subjective logic. For example, the scientific word counts included in their first 500 words all the numbers—"one" through "ten" except "nine." I arbitrarily added "nine." I also omitted "babyish" sounding words like "daddy" and "candy" out of deference to high school remedial readers.

The scientific word counts used were the Thorndike-Lorge First Five Hundred based on millions of words of reading material; the Rinsland List, which groups words in groups of 100's, based in the childrens' writing; and the Faucett list, which combines the most frequent words on the Thorndike Count and the Horn list. Further reference was made to studies done by Fitzpatrick and to Dolch's word list.

My list, which I have chosen to call the "Instant Words," because they should be recognized instantly, is divided into groups of twenty-five words for teaching facility. Several of the previously mentioned lists are divided into groups of 100 or more; but I felt that this was too large a group for the teacher to handle. This does not mean that 25 is an ideal lesson size—it might be much smaller and, in some cases of review, much larger. Perhaps it would have been best to divide the words into smaller groups or into serial order but the way the words were presented in the scientific word counts did not permit this.

Several statements can be made as to the frequency values of the list of 600 Instant Words. The first part of the list is much more valuable and accurate than the latter part. That

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is, the first group of 25 words is definitely more frequently used than the second group of 25, the first 100 more frequent than the second hundred; the first half (300 words) more frequent than the second half. There is high agreement on all the scientific word counts for the first part of the list.

Conversely, it is doubtful if the 23rd group of 25 words is much more frequently used than the 24th group or even that some of these words should be included in a list of the 600 most common English words. But let me hasten to add that almost all the words on this list, including the words in group 24 (the last group of 25 words) appear in either the Thorndike-Lorge first 500 or Rinsland's First 600, and usually on several other lists also.

This list of 600 Instant Words is particularly valuable for remedial reading because of the editing, combining, grouping, and supplementary studies used.

INSTANT WORDS

Second Hundred

GROUP 5	GROUP 6	GROUP 7	GROUP 8
1. saw	big	may	ran
2. home	where	let	five
3. soon	am	use	read
4. stand	ball	these	over
5. box	morning	right	such
6. upon	live	present	way
7. first	four	tell	too
8. came	last	next	shall
9. girl	color	please	own
10. house	away	leave	most
11. find	red	hand	sure
12. because	friend	more	thing
13. made	pretty	why	only
14. could	eat	better	near
15. book	want	under	than
16. look	year	while	open
17. mother	white	should	kind
18. run	got	never	must
19. school	play	each	high
20. people	found	best	far
21. night	left	another	both
22. into	men	seem	end
23. say	bring	tree	also
24. think	wish	name	until
25. back	black	dear	call

INSTANT WORDS

First Hundred

GROUP 1	GROUP 2	GROUP 3	GROUP 4
1. the	he	go	who
2. a	I	see	an
3. is	they	then	their
4. you	one	us	she
5. to	good	no	new
6. and	me	him	said
7. we	about	by	did
8. that	had	was	boy
9. in	if	come	three
10. not	some	get	down
11. for	up	or	work
12. at	her	two	put
13. with	do	man	were
14. it	when	little	before
15. on	so	has	just
16. can	my	them	long
17. will	very	how	here
18. are	all	like	other
19. of	would	our	old
20. this	any	what	take
21. your	been	know	eat
22. as	out	make	again
23. but	there	which	give
24. be	from	much	after
25. have	day	his	many

INSTANT WORDS

Third Hundred

GROUP 9	GROUP 10	GROUP 11	GROUP 12
1. ask	hat	off	fire
2. small	car	sister	ten
3. yellow	write	happy	order
4. show	try	once	part
5. goes	myself	didn't	early
6. clean	longer	set	far
7. buy	those	round	third
8. thank	hold	dress	same
9. sleep	full	fall	love
10. letter	carry	wash	hear
11. jump	eight	start	yesterday
12. help	sing	always	eyes
13. fly	warm	anything	door
14. don't	sit	around	clothes
15. fast	dog	close	though
16. cold	ride	walk	o'clock
17. today	hot	money	second
18. does	grow	turn	water
19. face	cut	might	town
20. green	seven	hard	took
21. every	woman	along	pair
22. brown	funny	bed	now
23. coat	yes	fine	keep
24. six	ate	sar	head
25. gave	stop	hope	food

*Copies of these word lists may be obtained by writing to the author at Loyola University at Los Angeles.

INSTANT WORDS

Fourth Hundred

GROUP 13	GROUP 14	GROUP 15	GROUP 16
1. told	time	world	wear
2. Miss	yet	almost	Mr.
3. father	true	thought	side
4. children	above	send	poor
5. land	still	receive	lost
6. interest	meet	pay	outside
7. govern- ment	since	nothing	wind
8. feet	number	need	Mrs.
9. garden	state	mean	learn
10. done	matter	late	held
11. country	line	half	front
12. dif- ferent	remember	fight	built
13. bad	large	enough	family
14. across	few	feel	began
15. yard	hit	during	air
16. winter	cover	gone	young
17. table	window	hundred	ago
18. story	even	week	world
19. some- times	city	between	airplane
20. I'm	together	change	without
21. tried	sun	being	kill
22. horse	life	care	ready
23. some- thing	street	answer	stay
24. brought	party	course	won't
25. shoes	suit	against	paper

INSTANT WORDS

Fifth Hundred

GROUP 17	GROUP 18	GROUP 19	GROUP 20
1. hour	grade	egg	spell
2. glad	brother	ground	beautiful
3. follow	remain	afternoon	sick
4. com- pany	milk	feed	became
5. believe	several	boat	cry
6. begin	war	plan	finish
7. mind	able	question	catch
8. pass	charge	fish	floor
9. reach	either	return	stick
10. month	less	sir	great
11. point	train	fell	guess
12. rest	cost	hill	bridge
13. sent	evening	wood	church
14. talk	note	add	lady
15. went	past	ice	tomorrow
16. bank	room	chair	snow
17. ship	flew	watch	whom
18. business	office	alone	women
19. whole	cow	low	among
20. short	visit	arm	road
21. certain	wait	dinner	farm
22. fair	teacher	hair	cousin
23. reason	spring	service	bread
24. summer	picture	class	wrong
25. fill	bird	quite	age

INSTANT WORDS

Sixth Hundred

GROUP 21	GROUP 22	GROUP 23	GROUP 24
1. become	herself	demand	aunt
2. body	idea	however	system
3. chance	drop	figure	lie
4. act	river	case	cause
5. die	smile	increase	marry
6. real	son	enjoy	possible
7. speak	bat	rather	supply
8. already	fact	sound	thousand
9. doctor	sort	eleven	pen
10. step	king	music	condition
11. itself	dark	human	perhaps
12. nine	themselves	court	produce
13. baby	whose	force	twelve
14. minute	study	plant	rode
15. ring	fear	suppose	uncle
16. rote	move	law	labor
17. happen	stood	husband	public
18. appear	himself	moment	consider
19. heart	strong	person	thus
20. swim	knew	result	least
21. felt	often	continue	power
22. fourth	toward	price	mark
23. I'll	wonder	serve	president
24. kept	twenty	national	voice
25. wall	important	wife	whether

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Helping Children to Express Themselves Orally

In carrying out a classroom program which supports organized teaching of grammar and usage, the teacher logically concludes that this can be done only through meeting the needs of the individual pupils in both their oral and written expressions. The experiential background, the maturation level, and the general health of each pupil need to be given definite consideration.

Our schools have been largely sitting-and-filling-in-blanks schools. Figuratively, we have forced the dog to go for his bone to a hole other than the one in which he buried it. The poor old dog slipped out at night and found his bone, but the child just went on being bored and intellectually unfed. We taught grammar, and were taught, in the *old* sense of the word. The idea seemed to be that if we filled in enough blanks we would attain proper oral usage after we grew up and "took our place in the world." Teachers did little to help children to achieve expression as a form of communication. In fact, most endorsed a classroom atmosphere of absolute silence unless children were called upon to answer a question of the teacher. Well, to say it was her question is really bragging. Her questions were the book's.

We can be thankful the pendulum is swinging toward a more educative approach in teaching grammar and usage. The concept of the meaning of grammar and usage is changing from that of drill copy work to a more functional concept. Grammar, for many elementary children,

means simply the study of the structure of American English. Usage implies the teaching of correctness. Grammar for them no longer includes prematurely learning the parts of speech or the study of the structural parts of the sentence. These are, for most children, best delayed until the junior high level of achievement.

By nature of the learning process facility in the use of oral language precedes facility in the written. For reason of brevity and because of the extreme need for improved techniques in helping children to express orally, the remainder of this discussion will be concerned with oral language.

How Can I Help a Child in Oral Language?

It appears from all present communications that to help a child use our American English with sufficient facility to serve his purpose for oral expression, I should help provide situations which give rise to this form of expression. Constant correction, meaningless drill, and a teacher dominated type of classroom climate serve no background for the provision of oral language situations. Research, observation, and experience show that the real teaching of oral expression is stopped when these methods are used. To help a child express orally in an acceptable manner requires opportunity and encouragement to do so. This is his heritage. If he misuses this

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freedom, then guidance must be steered in needed directions until he has learned the necessary social technique.

What Kind of Oral Language Situations Can Be Provided in a Classroom?

For the alert teacher the answer is, as far as I'm concerned, that there arise so many situations one often finds it necessary to eliminate the least learnable. Those least learnable would presumably mean, those activities which are the least related to on-going activities of the school environment. Teachers who utilize teacher-pupil planning, then the "doing-of," followed by group or individual evaluative experience find an increasing number of means which give rise to oral grammar and usage. In this type of schoolroom organization there are daily opportunities for children to talk with one, two, an individual group, or with the entire room. While these learning situations are being stimulated and guided, is the teacher, at the same time, attending to her own usage and grammar? Is her vocabulary colorful, original, and appropriate or does she fill her day with monotonous drivel? Does her vocabulary "lift-up?"

Yes, there are many opportunities for helping children in oral language development in the classroom, on the playground, and elsewhere in the total experience of the school. Often, if the school fosters "unpracticed" assemblies, the opportunities for oral language grow still more. But, and again, all developmental action depends upon the kind of classroom climate the teacher endorses. Valuable endorsement refers to the kind of directed classroom which Dewey advocated, and not the disorganized classroom in which no planning took place. Children do *something*, and

this something depends largely upon the cooperative plan which precedes succeeding experience.

Where Do We Want our Children to go in Oral Language Development?

My answer is "as far as they need to and wish to from where they are." Naturally, "where they are" depends upon "where they have been," and more largely, "what they heard while there." There is no reason to teach and drill on "he saw" unless the child says "he seen." Put his time to something more helpful. At the upper elementary level we would not teach a verb unless the child has more than a passing curiosity about a verb. Few do. Teaching thus is utterly pointless. All learning has sequence. It is the job of the teacher to diagnose, observe, and use her best judgment in planning a next logical and needed step in the sequence of learning. In a broad sense she plans her work without the presence of the children. She plans immediate learning experiences with the children as they are needed. It is in this manner, and in this manner only, that real learning takes place.

Is There Need for Staff Planning of the Curriculum?

There is urgent need for a staff to reach the best possible understanding of the learning process. This is not only for reasons of congruity, but for the sake of education viewed in its true light. It is extremely difficult for the sixth grade teacher to feel that practical application on the part of the children in the use of their language is of higher educational value than spending hour after hour in memorizing the parts of speech, and the first year junior high teachers feel that the child was neglected because he doesn't know the

parts yet. This is comparable to the first grade teacher who is sure reading should begin only when the child is ready, and the second grade teacher desires, even expects, all of her group to begin in second readers. These are the things of which poor education is made. Unless there is adequate understanding, an adequate degree of planning, and an attitude of growth on the part of all engaged in this business of education, no single classroom can function in an entirely intelligent manner.

In Oral Language, If Books Are Not Used to "Study Out of," Are They Used?

Quality teachers know that source materials are a necessary part of the teaching-learning process. It is the use made of the materials that is important! When teachers assign and assign dull and meaningless jobs to be done from books and workbooks, she is looking for an easy way for the day to go. Usually, this is accompanied

by "something to do at night and bring me tomorrow" technique. The kindergarten child looks for his name on the locker for reasons of identification. Books can serve for identification to answers for some of the problems, or after problems are solved books often serve as verification for the answers already discovered through other means. Many times after a new skill has been used, practice suggestions in books are a necessary aid in establishing the skill. It is through these methods that the use of books becomes helpful. It is through books that we find another way to learn.

I have observed teachers who are endowed with both zest for teaching and good technique. With the guidance of such people children are learning their language by using it—not in chaotic fashion but through a well-disciplined, interesting, and challenging classroom which utilizes its learnable experiences.

Let's not just *let* them express—let's help them!

SPOOK NIGHT

Witches on broomsticks are flying through
the air.

Skeletons warn us to beware!

Because—

The witches are planning a stew;

And they're planning on using you, too!

Ruth Harder, Grade 4
San Diego City Schools

The Place of Oral Reading

Prior to 1900 learning to read meant reading orally from a book in which each classmate had turned to the same page and from which each took "turns" reading. Research showed that children taught solely by this oral method tended to become slow, laborious readers. The pendulum began to swing in the opposite direction. From 1900 until after World War I there was a general shift of emphasis to silent reading as the primary objective of reading instruction. Some enthusiastic proponents of silent reading advocated the complete abandonment of instruction in oral reading. The result of this, when carried to the extreme, were inaccurate word recognition, poor spelling, and lack of opportunity for training in oral interpretation.

The present trend is to teach reading as one of the aspects of language arts. We maintain that reading must be meaningful. The content must be understood, assimilated, evaluated, and interpreted. The pupil's reaction to the printed word is the most significant feature of his reading. To accomplish this end, educators have found that oral and silent reading both play an important part in the effective instruction of reading.

Purpose and Nature of Oral Reading

A clear definition of oral reading must be made at this point. First, one should explain what oral reading is *not*. It is not reading from a book of which each child holds an identical copy and follows along as the reader is reading. There is no incentive to make one's reading clear and interesting when everyone else is looking at identical material. Oral reading is of value only when it is actual audience reading which gives the child a feeling of responsibility for interesting and holding his audience. Oral reading in a natural audience situation gives the reader an incentive to read well. It gives the

audience an incentive to listen. The atmosphere must be one of recreation and enjoyment. Effective oral reading by the teacher can help to make the pupil aware of and sensitive to phrasing and expression.

There must be a *purpose* for reading orally. Purposes vary. A child might read orally: to prove a point; to clear up a misconception; to report information to the class (announcements, directions, original reports); to share an amusing incident or interesting fact; to share book reports; to have the sheer joy of hearing his own voice and accomplishment in oral reading; to read poetry to the group; to participate in choral speaking; to further his comprehension of difficult material; to aid in the diagnosis of a reading difficulty.

McKee (5, p. 596) states that surveys of the reading activities of children in and out of school show that silent reading is used more frequently than oral reading. Other investigations show that silent reading is more economical and effective than oral reading. This point is not disputed. However, the skillful teaching of oral reading is essential to the child's growth in reading power. Almost every child meets with situations that require good oral reading as do many adults, also.

Oral reading is more difficult than silent reading. A child must be able to do all that is required in silent reading and many other things too. He must be able to recognize words instantly. If a child meets with difficulty in a word when reading silently, he may employ various means to work it out. He may glance ahead to get more context clues, use phonic analysis, or guess the word. In oral reading the whole effect and continuity is spoiled when halting reading is done. Audience attention and

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understanding of the passage is shattered and attention is called to the reader's difficulty. Material read orally should be read at the normal speaking rate of the individual.

An oral reader must be able to grasp the thought that the author intended. How else can he convey the impression to the listening audience? Some readers can not grasp the thought of a sentence until they have nearly or entirely completed it.

He must be able to pronounce the words correctly; use correct, understandable phrasing; and give the words expression. The listening child cannot understand implications and meanings of a speaker without voice inflection. A reader must think how a selection would be read in order to make sense to the listener and then read it in that manner. He must convey the attitude of the selection if it is a story. Is the mood excited? Happy? Sad? His voice must be pleasant and he must show by his attitude that he enjoys reading to the group.

Oral reading subjects the pupil to the tensions present when he makes any public appearance. He must pay attention to the way he stands or sits, holds the material, and the general appearance he presents to the audience.

When a child reads unfamiliar material orally, he is placed in a critical emotional situation (2, p. 375). The likelihood of encountering unfamiliar words, of insufficient eye-voice span, and not knowing beforehand the message the author intended, contribute to making an undesirable atmosphere for the reader. When placed under the resulting tension, the student may develop audience shyness and blocks that make oral reading an ordeal.

Each child, before reading orally to a group, should be given the opportunity to prepare his material sufficiently. He should feel confident of his ability to recognize and pronounce the words, and to secure and convey the thought of the passage. The preparation involved should be one or more silent readings of the material and then practice in reading orally. It is ad-

visable for the child to read orally to a small group, a classmate, or to the teacher before reading to the class. In sight oral reading, the reading may be done a fraction of a second before the oral. The actual reading is done before the reader speaks. Naturally, this requires more reading ability than does silent reading. Hence, the importance of practice before reading to a large group.

If a child does not do well in oral reading, the teacher must ask herself if his inability to read well orally is caused by his inability to comprehend the material or by his inability to express the meaning well due to a lack of voice control. Often such hints as "Read it the way you would say it." or, "Now, tell me what he said," are helpful. Of course, the child should understand what various marks of punctuation mean in order to read interestingly. Exercises (as the flashmeter method) to increase eye span help for more fluent reading. Choral reading sometimes helps, or at least makes the child aware that it is important to convey meaning. When a child has difficulty in oral reading, plenty of opportunity to read aloud simple material within his understanding might prove helpful.

How to Develop Good Oral Reading

If a child finds a story or a poem which he thinks his classmates would enjoy, he should have the opportunity to read it to them. In a discussion, he should read aloud information which he has read that will make a contribution to the topic. However, few children will naturally do these things. That is, few children will naturally do this *unless* there exists in the school a program which encourages them to find suitable stories and poems; and *unless* the subjects in which research can be done are taught in such a way as to encourage reports; and *unless* the child has had sufficient oral reading instruction to insure his self-confidence in reading aloud.

Specific standards for oral reading should be

built up by the class. Positive gains should be emphasized and individual inadequacies should not be brought to the attention of the child or group. Among these standards are:

1. Read loud enough for everyone to hear.
2. Pronounce words correctly.
3. Use your voice as you would in speaking.
4. Sit or stand comfortably.
5. Hold the book correctly.
6. Look at the audience once in a while.

Standards make pupils aware of the factors that contribute to good oral reading and upon what factors they need to improve. Only a few standards should be stressed at a time and those should be worked on until genuine progress is felt by the group.

Class evaluation often proves helpful. However, it should be made clear that this evaluation should be aimed at the group's reading, not the individual performance. It is obvious why this is very important. Evaluations should be constructive and should suggest improvement or important matters rather than on superficial items.

All children should be given the opportunity to do prepared oral reading from various types of materials on different subject matter. In the literature field there are poems, short stories, plays, book reviews. In the social sciences there are reports, information that clarifies a debated issue. In language there are letters, announcements, directions, descriptions.

Planned oral reading lessons are important. Each lesson should have a goal and standards. Harris (4, p. 86) suggests six types of oral reading lessons:

1. Taking turns in a small group where the child can read often and with children who need to work on the same level. This, he recommends for first grade.
2. Individual reading to the teacher.
3. Finding and reading answers to questions.
4. Audience reading in which the child prepares his selection outside of class.

5. Choral reading.

6. Reading parts in radio and play scripts.

Children must be made to realize that the author writes a selection chiefly because he cannot be present to tell it to everyone who might like to hear it. His story is intended to mean the same as it would if he told it. It is the reader's task to make his voice sound as it would if he were saying the sentences.

Oral Reading in the Primary Grades

Consensus is that oral and silent reading should be equally prominent in the first grade (4, p. 78). Oral reading is probably the most natural approach to beginning reading since the first grade child has a good speaking vocabulary. The words read in beginning lessons are those already known to the child and the task is to form an association between the spoken word and written symbol. The beginner needs all the concrete help he can get as he takes his first steps toward independent reading. Silent reading should be introduced from the very beginning of reading. If silent reading is not stressed, children will be more apt to become word callers.

Hildreth (7, p. 87) says that children with normal hearing recognize word meanings in print from their background of oral word meanings. If they can think word meanings, it is because of the language foundation they have. Oral reading is a basis for learning to think meanings in context reading.

First grade learners like to read orally just to show how well they are progressing. They like to read stories to another group or to the kindergarten. They like to prepare stories to read out loud at home. Most teachers provide ample opportunity for oral reading. This does not mean that the children need to take turns in reading one at a time while the others sit and wait their turns. First graders should read aloud in meaningful situations.

Primary children should read silently first so that they may understand and think about the meaning. Then comes the discussion and

finally the oral reading. Every story does not have to be read orally. Discussion is a sufficient way to find out if the child extracted meaning from some stories.

Margaret McKim (6, p. 140) recommends that an entire story or chart should probably not be read aloud in sequence until after the children have had an opportunity to discuss it. Then one child might be asked to read the entire story or children may take turns. If the reading of the entire story comes as a culmination, rather than an introduction, the children will have had enough preparation to be able to read well and the listening audience will be able to enjoy it.

Primary children should develop skill in reading intelligently. If this is stressed in the lower grades, bad oral reading habits will not have to be unlearned and good ones substituted in the upper grades. They should read clearly and understand that it is essential that others understand what they are reading.

Use of oral reading should be made in discussions in the primary grades. As in the upper grades, the children should read sentences to prove points, to answer questions, and to share parts of the stories they like.

Oral reading of poetry on the primary level often requires partial memorization due to the nature of the form and specific inflection of voice involved.

Aside from book and chart reading, primary children have other opportunities in which to read orally. Classroom rules can be read aloud, as can bulletin board items, original stories, and captions under pictures.

It is important that the young child develop a favorable attitude toward oral reading. This can be insured by making sure that the child is a success in his oral reading.

Oral Reading in the Intermediate Grades

In the middle grades, significant personal and social values as well as important educa-

tional outcomes are products of an effective oral reading program (3, p. 144). When the oral reading program is well executed, the child makes certain personality gains from appearing before the group. He develops poise and self-confidence. He assumes correct posture and breath control; he develops good voice quality and articulation. He develops an appreciation for plays, informative orations, and poetry. Some literature is more thoroughly appreciated when read aloud as humor and subtle meanings are interpreted. Meanings sometimes become clear through hearing in addition to reading silently. Reading facts aloud or hearing them read aloud often fixes them more firmly in one's mind.

Plans to entertain other groups can lead to extensive oral reading activities. Tape recordings, make believe radio and TV programs, pantomime, oral book reports, choral speaking, class parties where entertainment may be stories, poems, and games all stimulate oral reading situations.

It is the responsibility of the intermediate grade teacher to provide a variety of types of oral reading material. The development of the skill of reading longer stories, poems, and drama in audience situations is important to stress since these children have the word recognition skills needed for oral presentations.

Some of the skills necessary for oral reading are the responsibility of the intermediate grades (6, p. 413).

1. Successful pronunciation of unfamiliar words.
2. Being able to read in phrase units (keeping eyes well ahead of the voice).
3. Using one's voice to carry mood.
4. Creating the character represented.
5. Expression of rhythm of poetry without sacrificing mood or expression.
6. Knowing what to do if one makes a mistake.

In addition to having good oral reading, the child who is performing has other responsibilities to the audience. His material must be interesting and unfamiliar to his audience.

Oral Reading, a Tool of Reading Diagnosis

In the diagnosis of reading difficulties, oral reading reveals many clues to a child's deficiencies. Word-by-word reading can be detected as can substitutions, omissions, poor phrasing, ignoring punctuation, and eye span habits. Sensible phrasing is more important to understanding than the immediate recognition of every word or even the use of a pleasant voice (1, p. 180). It can show how well the pupil is relating the printed words to the language he knows.

However, this does not mean that a child who reads aloud fluently and with meaningful expression has necessarily the full intended meaning. But if this child does "word calling", one is sure that the child, in his mind, can reproduce the sound that would be there if someone spoke or read the sentence to him meaningfully. He is skilled in the mechanics of reading, but has not demanded meaning from the words. Reading for meaning, in that case, must be a skill to develop. Nor does it mean that the child who reads with little expression has necessarily failed to make meaning of the sentence. It is possible that the child's mental hearing is better than his oral reproduction. Oral presentation should be worked on in this case.

One can find out many things in analyzing the oral reading of a pupil. Things that are not disclosed by silent reading are revealed. When a child makes the wrong answer in silent reading, one cannot tell why he made the error. It may be lack of any of the afore mentioned skills. Even to find out what is wrong with silent reading, oral reading is helpful; oral reading points out deficiencies.

Diagnostic work, of necessity, needs to be done with one or two children at a time away from the rest of the group. This tends to be

less embarrassing to the child when he makes an error. Some individual reading should go on daily in every class.

Adults and Oral Reading

On what occasions do adults read aloud? Do adults need to read well orally? Is there enough a carry-over from school life to adult life to justify teaching this skill?

Adults read aloud to share materials with others. Speeches are given in clubs. Announcements are read. Minutes of club meetings are read. Financial reports are read at meetings. Reading to one's self in order to make the meaning more clear or reading to one's self purely to increase one's enjoyment, as in reading poetry, are important uses of adult oral reading. Drama clubs read plays for production. Hymns and responses are read in church. Panel discussions are given. Bits are read from the newspaper for family information. Bedtime stories are read to children. Letters are read aloud. Sick people are read to.

Adults do have to know how to read well orally. Evidence shows that there is enough use to justify teaching this skill in school.

Summary

Oral reading experiences are not isolated expenditures of time; they help to culminate silent reading, provide outlets for creative language experiences, bring information to a group, and make it possible to share recreational reading. The program of oral reading is concerned with teaching the pupil how to read well to others and to develop enough interest in hearing others read to become a good listener.

If the contributions of oral reading are to be realized and its detrimental effects prevented, it must be balanced by silent reading. It must be skillfully taught as an end in itself.

Jonny's Adventures in Literature

There are several ways of trying to ascertain what children get out of literature—what they enjoy in their reading.

Librarians have made judgments based on those books which are constantly being taken out by youngsters.

Teachers may become aware of children's attitudes toward books through informal discussions on what they have read.

Another way of gaining insight is by keeping a record of one child's reading and reactions. As a parent I had the opportunity to keep just such a diary of my nine year old son's adventures in literature.

One can sometimes generalize from the particular. One can get insights into what leads a child to select a particular book; a biography, fictionalized history, natural science, sea tales, animal stories; what a child looks for in his readings; a swash-buckling hero, romantic adventure, scientific facts dealt "straight from the shoulder;" what styles of writing appeal to him; what kind of atmosphere a book creates for him. Clues to these and other preferences are often indicated by a child's conversation. By conducting a continuous study of a child, one can perhaps better appreciate how many children feel toward their book world.

* * *

"Out of this world."—What better expression from modern idiom so aptly describes my nine year old son, Jonny, when he is utterly absorbed in a book. He is a baseball playing, television loving, rough and tumble young boy who gets true enjoyment from his reading. He has an excellent mastery of his reading skills, he is

a rapid and avid reader with a strong concentrative power. What more is needed but the time for reading? Jonny is a member of a suburban community, one in which a great number of planned activities are available to him. In spite of them, he has saved some time out of the day for himself, free time that he can plan, choose and use as *he* sees fit. If you catch him at 6:30, A.M. or P.M., and sometimes in between you will find him curled up with his current adventure.

Literature has opened many doors for him. It allows his imagination to roam about in history with great men of the past; it has unlocked a store of informational material for which his thirst is unquenchable; it provides him with action packed adventure; it touches his emotions; it is entertainment at its best, often instructional, sometimes inspirational.

I cannot claim credit as a parent for the large amount of reading that Jonny does. The desire has come from within himself, but as a parent, I have been able to help him along. All young children love to hear stories, and he was no exception. We read aloud to him considerably; and he has started to build up his own bookshelf. It is heavily informational and biographical. Landmark books, the Signature books, and the Allabout books predominate.

There follows a record of the books Jonny has read this fall; his remarks about them, and his reactions to them—many of these unsolicited; my perception of his

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feelings toward the book that he is reading, and the part literature plays in his daily life.

October 2nd. I had read *All About Snakes*. It is a factual book written in an honest, direct manner. Author Bessie Hecht does not fall back on gory sensationalism to shock her readers to attention. Rather she relies primarily on the inherent interest of the subject matter to keep the reader alert to the last page. I was curious to see how Jonny would take to it. It was his first "Allabout" book and it was a good topic for him. He had a small knowledge of snakes from nature periods at camp, and it had heightened his interest enough to want to find out more.

"Ma, look at this!" He pointed to a brilliant photograph on the book jacket. "You know, these are coral snakes and they're very poisonous."

The illustration is a good one, as are the detailed drawings throughout the book. He constantly commented on them.

"Look at this cobra. It makes a hood with its body. It can spit venom twelve feet, and aim right into a person's eyes!"

When I asked Jonny what appealed to him most in the book, he replied, "I like the part that tells about the Python. They're very heavy and they smash all the branches and plants that they crawl over just by their weight." In other words, the dramatic fact captured his interest.

I inquired what he thought about the snake swallowing a whole pig or a goat.

"Naturally he does—he needs food," was his reply. Jonny's acceptance of the snake's manner of living is partly due to Mrs. Hecht's skill in presenting the naturalness of snake life in a straightforward manner. It is also due to his consuming

interest in facts of nature at this particular time.

October 6th. Jonny brought home *Zach Taylor, Young Rough and Ready*, by Katherine Wilkie, from the school library. This is one of the Childhood of Famous American series, and Jonny had read and enjoyed several of them. He seemed to gravitate to this series in the school library. They were easy reading, and their distinctive color and size made them simple to find.

He enjoyed *Zach Taylor* very much, and seemed to get a feeling for the character as evidenced by his comment on Zach's getting lost in a cave.

"Gee, I'd really be scared—I bet I know how he felt!" I picked up the remark and asked Jonny what was so scary.

"Oh-h-h those slimy walls—and it was plenty dark in there too. . . ." So it was not only characterization that made *Zach* human for Jonny. There was a quality in the book that made him sense the atmosphere. Jonny recalled several of *Zach Taylor's* encounters. Plummeting down swollen Goose Creek in a small skiff had a realness for Jonny that seemed to draw him in on the experience.

October 10th. There was a run on the Childhood of Famous American series today. Jonny arrived home with *Miles Standish*, *Washington Irving*, and *George Carver*.

October 17th. I became curious about this series, and read all three books myself. I found the style of writing very different in each, some appealed much more to me because of their ability to conjure up the scene. Considering the age level for which it is written, *Washington Irving* catches the true flavor of the life and times of old

New York, and the sleepy village of Tarrytown. *George Carver* has a poignancy about it due to the nature of the man and his environment. The dialogue becomes stilted at times, strongly resembling a basal Reader.

"Well, well," exclaimed the boys.

"Well, well," exclaimed the girls.

Miles Standish grows up in an era of castles and queens, lords, and witches, and superstitions. It reads more like fiction than authentic biography.

Jonny loved all of these books, primarily for the adventures of the main characters. He uses the word "adventure" in its broadest sense, for these people in their young years were not swashbuckling heroes. Yet their lives are so divorced from his that the differences in their existence proves to be adventurous to Jonny. The idea of George Carver as a young boy having to work for a living ironing shirts is characterized as exciting adventure by him. Likewise it is adventurous when six year old Washington Irving handed General Washington a small American flag when he was marching in a parade. Miles Standish's life in a castle was a primary attraction for him.

"I like reading about castles." The atmosphere was an adventure to him. In all these books he lives vicariously through the star performers.

Jonny remarked secondarily that Washington had a lot of family life and New York history in it which he enjoyed.

I read him the conversation quoted above from George Carver. It is the first dialogue Jonny has commented on.

"That sounds too babyish." He seemed to feel its lack of genuineness. He later mentioned in detail the many struggles

George Carver had in his young life, his loneliness, the hardships he faced, which indicates to me that the author did evoke a feeling of sympathy in Jonny for her character.

October 20th. I finished reading aloud *The Story of Serapina* to Jonny and his younger brother Mike, age six and one-half. It met with their enthusiastic approval. This was an abrupt change for Jonny from the reading of the past few weeks. When questioned about the book, he answered,

"Well, it's more of a comedy—and more like a fairy tale too."

"You mean it really couldn't happen?"

"That's right, but that doesn't make any difference. I enjoyed it just as much. . . ."

He was aware of the fantasy in the book. This was an unusual cat—part maid, part baby sitter, part ball player—that lived with the Salinus family, and he appreciated the incongruity and whimsy of the situations.

He also caught some of the real life aspects in the book.

"Even though it's make believe, sometimes women act like those ladies from the Dorcas Sewing Society." They were provincial snobs.

The ending has obvious appeal to both children. Justice will out—Serapina is recognized for her true worth by the whole community. Mike found especial enjoyment in the humorous illustrations.

October 23rd. Horse stories seem to have tremendous appeal to children. C. W. Anderson's *The Horse of Hurricane Hill* was no exception in Jonny's case. The story is one in which a young boy miraculously acquires a thoroughbred horse.

Through patience and perseverance horse and boy working together overcome many obstacles. The horse responds to the love and care of his young master and is successfully trained to run in the great Steeple Chase. The plot line held his attention. Its happy aspects and its sadder moments touched his heart. He thrilled to its excitement.

For Jonny the author's description of this beautiful colt caught in fire and storm, then living among the deer on Hurricane Hill is vivid and dramatic. The incident of primary appeal to him is the great race itself—tense, exciting, rewarding. As he put it,

"I like a book to end that way."

October 27th. We visited the Museum of Natural History and as we approached a replica of a large whale Jonny immediately recognized it.

"I know that whale—it's a sulphur bottom! It's the largest whale there is!" He was beside himself!

His information was correct and well documented. Its source was *All About Whales* by Roy Chapman Andrews which he had recently finished. He had all sorts of interesting facts for us which should not have surprised me, for what he recalls with pleasure from the books he reads are the specifics.

True adventure and scientific fact are combined in this book. In my opinion some of Chapman's experiences are told with unnecessary sensationalism.

The Japanese sailor still partly stunned hung half over the boat. A shark moved in, and clamped its jaw on the calf of his leg. He shrieked in agony. The mate jabbed it in the eye, and the brute backed off. I watched the chunk of bleeding human flesh slide down its throat.

Jonny was not perturbed by the gori-ness of battle. The fight of man against whale was for him action packed adventure at its peak.

"Boy, this is a terrific book! I've really started reading it now."

"How did it compare with *All About Snakes*?"

"They're different—*All About Snakes* is quieter, but it's good too."

November 4th. One of Jonny's hobbies is model making. He has an imposing display atop his bookshelves which include battleships, destroyers, a lighted model of the *United States* and others. When the *Constitution* became available to model makers, it was like an old friend to Jonny. He was about finished with *Old Ironsides*, *The Fighting Constitution* and he knew and loved its history. His model is a good looking one, made with his usual painstaking care. As he worked on it he recounted all sorts of tales to Mike about its battles with the Barbary Pirates, its fight with the *Guerriere*, its captains, how it was named. The model now occupies a central position in his fleet. It represents a piece of history that has come alive to him through the book.

"She was a man o' war, Mike, a real fighting ship all the way." Jonny was a part of the crew, he fought in battle, he sailed the high seas, he knew and loved *Old Ironsides*.

November 9th. I had brought Jonny *Tinker's Tim and the Witches*, a fine children's story about a young boy who lived in Salem with his Father and Granny when superstition and belief in witchcraft were rampant. Authoress Bertha Anderson builds her tale on the straight and crooked thinking of the times.

The homely experiences in the everyday life of the main character, Tim, are of first interest to Jonny. The commonality of emotions of all young boys establishes a bond between Jonny and Tim. Jonny views this historic event not as a picture of a society, but rather in the way it affects Tim's daily living and emotions. Jonny was bothered by the injustice of witch hunts because they were an ugly problem to Tim and his family, a problem which takes its place with others of Tim's boyish worries. When Tim accidentally broke one of Granny's prized crockery jars, it evoked equal if not greater emotional feeling on Jonny's part than the social wrongs of the times.

The book is filled with tense frightening adventure and excitement which of course had appeal for Jonny and carried him breathlessly through the book.

Jonny's awareness of what constituted proper behavior in the past came out in a family conversation. Mike had answered his father's reprimand shouting, "Yeah!"

Jonny cautioned him—"Boy, you wouldn't get away with that in the old days, Mike. You'd say 'Yes sir!' or get a good lickin'."

I reflected back on *Tinker's Tim*. . . .

November 14th. *Champlain of the St. Lawrence* was a real life adventure for Jonny which carried him away on explorations in the wilderness. He pondered on the rugged life in the new settlement in Canada, on the sicknesses and deprivations the men suffered. But again, what captured him most were Champlain's exploits journeying up the St. Lawrence, and of course fighting the Indians.

There are many excerpts from Champlain's own writings throughout the book.

Jonny was aware of their authenticity, and when I questioned him as to their value, he commented,

"You feel you know him better, 'cause it's what he wrote."

I reread him some of the passages recounting Indian torture.

His comment: "They were savage, so they acted like savages." In other words, they were playing their part in a way expected. Life under duress for families more equivalent to his own was strange to him, and evoked more of a feeling of compassion than Indian savagery.

November 20th. Armstrong Sperry's dramatic style and fast pace made *John Paul Jones, The Fighting Sailor* a great hero for Jonny. The blazing sea battles, the glory of victory stirred his mind even more than *Old Ironsides*. I think that Sperry has a flair for recalling the heroic tradition which makes exciting storytelling for young boys from beginning to end.

I was struck by Jonny's comment on the book's ending.

"Mom, how come John Paul Jones died penniless and without any friends?"

"It is strange that such a great soldier of the sea should be deserted when he dies. Is that how the book ends, Jonny?"

"Well, at the very end it tells how someone brought his coffin back here in 1908 so he could be buried at Annapolis, but that didn't do him (Jones) much good!"

I feel that this book offered Jonny more than biography and historic incident. It gave him the opportunity to ponder on the inscrutable laws of human nature which allow such a man to die friendless and alone.

November 25th. A thought provoking conversation grew out of a comment by Jonny while he was reading *Betsy Ross and the Flag*.

Jonny: You know, Dad, in *Betsy Ross* the people really respected George Washington and Robert Morris.

Dad: What do you mean "respected?"

Jonny: Well the people lined the streets when Washington went to the State House.

Dad: That's showing respect but why did they respect them?

Jonny: Because they had high rank?

Dad: I don't think that's the only reason.

Who do you respect in your class?

Jonny: No one special—we all respect each other.

Dad: That's the way it should be.

Mom: That's right, a man doesn't have to be great to earn respect. There are other qualities which we respect men for.

Jonny: —like being a good man.

Mom: That's right. What else?

Jonny: —being kind—and loyal.

Dad: Uh-huh.

Jonny: —and being able to count on some one. . . .

Standards and values grow in the child primarily through the influence of the home, but stories and biographies, without moralizing, can portray great men who by their actions, their attitudes and feelings can also build and strengthen values within a child. They are children's heroes, and their moral fibre becomes an admired quality.

December 4th. Reading *Farmer Boy* by Laura Ingalls Wilder was a truly great experience for Jonny. I had bought it for him with trepidation. It was considerably longer than any book he had read to date, and I thought he might become discouraged by its length. My fears were unreasonable. For the type of reader that he is, length is of no consequence. The things

which this book has to offer found an appreciative audience in Jonny. He enjoyed Mrs. Wilder's language, her descriptive style, Almanzo's adventures, and I was struck by the fact that he found a romance in it—a romance of the past as represented by life on the farm. *Farmer Boy* stimulated his thoughts, as was brought out in conversation.

Dad: What kind of a boy was Almanzo, Jonny?

Jonny: Not like boys today. He didn't live like I do. If I had a choice, I'd like to live like Almanzo for awhile—

Dad: You mean live on a farm?

Jonny: That's right.

Dad: Well, you can live on a farm today. How about that?

Jonny: No-o-o-o sir! There's too much modern equipment today. Not enough work to do—

To him there was romance in horse drawn ploughs, hauling wood on bobsled in 20 below zero winter, cutting ice for the ice house, a once a week bath every Saturday night in front of a glowing kitchen stove. This was part of farming sixty-five years ago in upper New York State. It is lost to the past as far as he is concerned, but it lives again for him in this fine tale.

Jonny enjoyed her style.

"I liked the way she started the chapters—'On a cold frosty night. . .'" Though his quote wasn't accurate, I knew what he meant. Mrs. Wilder demonstrates unusual skill in her descriptive writing, and one actually feels the cold of winter. Her language painted vivid pictures for him.

The air was still as ice and the twigs were snapping in the cold. A grey light came from the snow, but shadows were gathering in the woods. It was dusk when Almanzo trudged up the last long slope to the farmhouse.

This was the first time Jonny expressed

interest in the vocabulary used in a book. He commented on words several times, and liked their sound. One specific instance he said with pride,

"I read 'contradict'." He was proud of his ability to read.

Jonny commented on some of the conversation of the characters.

"Listen to how his mother talks. 'Mercy on us. . . . Almanzo! What's the matter. Be you sick?'" These expressions, peculiar to the locale and the times enhanced the dialogue for him.

There is gaiety in family living, richness in the humor, excitement in boyish adventures, and Mrs. Wilder's writing, in catching the essence of each moment, made Jonny feel as though he were there, a part of the scene. When the new teacher whipped some unruly bullies, Jonn's joy equalled Almanzo's.

"They had it coming to them!"

This story left something with Jonny—a warmth, a satisfaction of having been through a good experience.

December 17th. Holiday gifts increased Jonny's Allabout books by two, *All About Volcanoes and Earthquakes*, and *All About Moths and Butterflies*. He enjoyed them both, because an honest straightforward presentation of the facts is a source of great interest and pleasure to him. When questioned, he remarked that these two books handled their material in very different ways. In *All About Volcanoes and Earthquakes*, the style was dramatic, the scenes awesome and spectacular. Jonny said,

"The writing made you feel you were standing right there watching the explosions."

All About Moths and Butterflies

covers a subject with which Jonny is familiar. He has caught, mounted and labelled several butterflies himself, "but I read about a lot of things I didn't know."

The specific detail appealed to him.

When asked why he liked the book, Jonny answered,

"Because it is an adventure." His Dad looked surprised, but Jonny repeated,

"It is. It's a different kind of adventure. This is nature's adventure."

Whether the style be calm or flamboyant, if the book is skillfully written, nature's facts hold excitement for him.

* * *

Adventure—that is the key. Jonny likes all books that make adventure real and vital for him. It can be deeds of derring-do, a happening in a man's life, some of nature's peculiar ways.

Like many boys his age he has begun to look far afield for his heroes, and books provide them for him. He constantly turns to biographies of great figures and finds inspiration in their character, adventure in their lives.

Jonny gives the impression that the deeds of his hero or the inherent fascination of nature is the primary factor which makes books wonderful to him. I am sure that the presentation of this material in a skillful manner is also a strong factor. It is too difficult for him, because of his young years and lack of experience to analyze a book critically from this standpoint. He is just becoming aware of the beauty of good description, and with growth of understanding and perception he will become more conscious of fine writing. Higher taste levels can be encouraged by making appropriate books available to him.

Today the world is his oyster. He has a tremendous love of all aspects of living. He wants to know about everything and anything. His imagination and emotions are stirred. In books or out, the whole of living, past, present and future are his adventure.

Books That Jonny Has Read This Fall Listed In The Order Read

All About Snakes—Bessie Hecht

Zach Taylor, Young Rough and Ready—Katherine Wilkie

Washington Irving, Boy of Old New York—Mabel Widdener

George Carver, Boy Scientist—Augusta Stevenson

Myles Standish, Adventurous Boy—Augusta Stevenson

The Story of Serapina—Anne H. White

The Horse of Hurricane Hill—C. W. Anderson

All About Whales—Roy Chapman Andrews

Old Ironsides, The Fighting Constitution—Harry Hansen

Tinker's Tim and the Witches—Bertha C. Anderson

Champlain of the St. Lawrence—Ronald Syme

John Paul Jones, The Fighting Sailor—Armstrong Sperry

Betsy Ross and the Flag—Jane Mayer

Farmer Boy—Laura Ingalls Wilder

All About Volcanoes and Earthquakes—Frederick Pough

All About Moths and Butterflies—Robert S. Lemmon

WILLARD ABRAHAM

The Bi-Lingual Child and His Teacher

The youngsters who enter our public schools for the first time each fall have to make many adjustments. Our strenuous efforts to understand their homes and backgrounds in advance of their coming to school pay big dividends, but still they are frequently lonely little beings until that preliminary adjustment period is over.

Even more drastic, demanding, and (sometimes) destructive is the orientation time of a significant part of that entering school population. These children think—but may not have the opportunity to ask—questions like these:

1. Why does that lady in the front of the room dress so differently from the way my mother does?
2. Why doesn't she know how to pronounce my name correctly?
3. Why does she talk so strangely? I don't understand anything she says.

4. What are those things she writes up there—and the marks in the books on the table—and the songs she tries to have us sing?

These, and many, many others, are the questions that cross behind the silent faces of thousands of so-called bi-lingual children during their first weeks in an English-speaking classroom. Their teachers expect them to be shy, quiet, and restrained, so the silence that dominates these children is no surprise to them. They live in more parts of this country than many of us realize—the French in New England and Louisiana, Scandinavians in the upper middle states, foreign-speaking "islands" of Polish, Italian, Greek, and many groups in New York, Pennsylvania, and our larger

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cities, and Spanish-speaking in the southwestern states. A number of the cities in Texas and other parts of the southwest have populations speaking Spanish which constitute half or more of the persons living in them.

The tag of "bi-lingualism" attached to these groups is frequently misleading. Actually they are "uni-lingual" and may become both a cultural and language problem merely because they *are* forced into a two-language, or bi-lingual, mold. Our meltingpot philosophy of fitting persons into the pattern of the stronger and richer segments of our society often results in a little child's rebellion. All *he* knows is that it's all very strange to him—and he wants to go home!

As we give more than just lip service to the meanings behind "individual differences" and "taking the child where he is," we find ourselves more nearly meeting the needs of these children of another language and background. An awareness of what they bring to school with them plus actual knowledge of the problems of job-seeking, job-holding, feeding, and housing they face with their families may help us more understandingly open up the glittering world of picture books and games and fun that the teacher can introduce to them. Through laughter and exciting new experiences she can bring them learning—learning that they will grasp eagerly once they recognize that this new environment can provide a scope and range of enjoyment they never knew existed before.

In order to help meet the needs of children, many colleges and universities are placing emphasis on a full understanding of the specific children their future teachers will teach. The preparation pro-

gram attaches no *less* importance to child development, educational psychology, techniques of teaching reading, and other usual requirements, but either inserted into these courses or in a separate course or both, attention is focused directly on the child with cultural and language differences. In a few institutions of higher learning the field of special education has added this child as a new facet; the reasoning is that if the exceptional child is defined as one who differs from the so-called normal, then isn't *this* child who differs from the larger or dominant part of our population entitled to special emphasis?

In Arizona, the Spanish-speaking and Indian children are the ones who need, even more than and in addition to a trend toward de-segregation, a teacher who understands why they won't talk, or are often late, or dress so shabbily. Understanding plus acceptance plus a desire to *do* something about the situation directly with the children and also with their families are among the needs these children have. At least part of this understanding—plus can come through well-planned college courses.

In the Master's program at our College are many teachers who have from one child to 100 per cent who are either Spanish-speaking or Indian. While their undergraduate programs may not have drawn attention to these children, the person who comes to college classes late afternoons and evenings after some pretty tough days wants the opportunity of exchanging both questions and ideas with others facing similar problems. It therefore seemed appropriate to include in a recently added Master's program in Special Education one course on "The Curriculum for and

Methods of Teaching the Bi-Lingual Child." The college catalog states that it is "an introduction to the study of Spanish-American and Indian children, including their educational needs, materials and methods appropriate to their backgrounds and language problems."

The plan for the course offered for the first time in the spring semester of 1956, included the following among its basic ingredients:

Teaching Spanish-Speaking Children by L. S. Tireman

(University of New Mexico Press) as text

Speakers and consultants

Phoenix Indian School

Public schools and systems where Spanish-speaking and Indian children constitute a significant part of the attendance (Scottsdale, Mesa, Guadalupe, Maricopa)

Local settlement houses

College language department

Recent College summer workshops on exceptional children

The Arizona Council for Bi-lingual Children which evolved from the first exceptional child workshop on campus in the summer of 1954.

Special materials

U. S. Department of Interior

El Paso Public Schools

College theses

Phoenix Indian School's five-year special Navajo program

Arizona State White House Committee on Indian Education

An article on the bi-lingual child in *Reading for Today's Children* (34th Yearbook of the National Elementary Principals)

Natalie Cole's *Arts in the Classroom*

A section on bi-lingual children in a recent book by the writer of this article, *A Guide for the Study of Exceptional Children* (Porter Sargent, Boston)

Sections on the subject in a syllabus produced by each of the summer

workshops on exceptional children (1954, 1955, 1957)

Arizona course of study on bi-lingual children (Bulletin #13, 1939)

Many others

Films and other audio-visual aids; more frequently available on Indian children than on Spanish-speaking youngsters.

Panel discussions

Adults who as children spoke a language other than English and came from homes where English was not the major language; a lawyer, physician, minister, and college art teacher discussed the problems they faced as children and later, and what teachers could have done to minimize them.

Spanish-speaking high school students
Parents of bi-lingual children

Research ideas pursued by individuals or small groups in the class on topics like these:

The drop-out problem of bi-lingual children

Cultural background of Navajo children

Orientation booklet for primary teachers of Spanish-speaking children

Reading readiness program adapted to bi-lingual needs

The mentally retarded bi-lingual child
Individual case studies

Achievement and intelligence test factors appropriate to the backgrounds of bi-lingual children

A study of inadequacies of currently used intelligence tests for these children

One of the questions on a final "take-home" examination for this course asked, "Should any changes be made in the undergraduate college program preparing teachers to qualify them better for teaching bi-lingual children. If so, what should these changes be?" Through repetition and emphasis the following areas received most attention of these experienced teachers, many of whom had had much direct con-

tact with children in the groups under discussion. They did not insist that the areas mentioned be singled out in separate courses; that didn't matter. What *was* important to them was that, whether as part of another course or in one of its own, the coverage be complete.

Methods and materials appropriate for teaching the bi-lingual child (it was pointed out in several answers that courses in language arts and others could be adapted to meet this need)

More information about the children and their families—heritage, cultural background, emotional reactions, beliefs, home environment, family relationships, aspirations, contributions to our society

Observation, participation, and student teaching in classrooms with bi-lingual children

Teaching English as a foreign language (many did not know about the *American English Series* by Pauline M. Rojas and staff, D. C. Heath, Publisher, which includes six volumes whose objective is to meet the need of those studying English as a second language in elementary and secondary schools)

Work in the education of all areas of exceptional children

A speaking and understanding knowledge of the language spoken by the children

A broader background in arts and crafts, mental hygiene, understanding of speech patterns and speech correction (that the classroom teacher can handle), social psychology, audio-visual aids, child development, and sociology.

Permeating many of their answers was this overriding theme, "Give our future teachers the basic fundamentals of good teaching, of understanding the needs of children, and of realizing that they themselves must be flexible, adaptable, and accepting. If our profession has that as a structure, and a foundation of well-qualified potential teachers on which to

build it, we won't have to worry about the children."

One student in the class summarized the feelings of most of the others in her answer:

"In preparing undergraduate students to teach bi-lingual children, I feel that much emphasis should be placed on becoming conversant with materials and methods which will be of specific use in the classroom situation. Training in the use of audio-visual aids, familiarity with specific publications, and a definite awareness of the importance of flexibility and a reality-oriented core curriculum should play a part in the education of these prospective teachers.

"A helpful addition to their training program might well be the inclusion of a course in teaching English as a foreign language, since this is far different than teaching English to students who speak this language as their native tongue. Most teachers of bi-lingual students seem to be largely unaware of the techniques by which English as a foreign language can be most effectively taught. Knowledge of techniques which have been developed as a result of wartime language teaching could be highly helpful to the teacher of bi-lingual children.

"Though we talk at length about the importance of understanding the heritage and cultural background of these children, I have felt that many prospective teachers actually have little real knowledge in this field. Simple things, such as the definite difference in attitude toward time (and thus toward punctuality); the tightly knit family unit with its comparatively specific 'maternal and paternal' roles which are not parallel to those currently in practice in

the American family; a different idea of what constitutes courteous treatment; and the deep pride of the Spanish-speaking individual with his great sense of personal dignity . . . these, if not understood—and even more important, if covertly disparaged, will certainly render the new teacher's efforts less effective. If the teacher does not possess an inherent respect for and sympathy with the individual who is caught between two cultures, the teaching of bi-lingual children could well become a most difficult task and one which might have many discouraging overtones. Could not a course be included which would bring about an acceptance of this background?

"With this acceptance, many minor difficulties would tend to be dissipated, and the teacher of bi-lingual children would tend to establish a better working relationship with her class. This should aid greatly her attempts at acculturation, for her students might then find 'Americanization' more readily acceptable—since they would no longer need to be defensive about their own cultural heritage."

When asked to check their attitudes on statements related to the language of teachers of bi-lingual children, their qualifying comments indicated why statisticians' results are sometimes questionable! Their replies frequently had an "if" or a "but"

tacked on, but here's how their answers added up in summary form:

	yes no	
Teachers of bi-lingual children should speak only English to them in the classroom.	15	14
Bi-lingual children should speak only English in the classroom.	18	11
Bi-lingual children should speak only English on the playground.	12	17
If there are both Spanish-speaking and English-speaking children in a school, they should be in separate classes:		
Their first year only	15	
Not at all	13	
Teachers of Spanish-speaking children should be able to speak Spanish.	17	12
Parents who speak both Spanish and English should strongly encourage their children to speak English only.	9	19

The answers to these questions regarding language should be seen in the perspective of (1) a statement in the Arizona Constitution which says: "Provisions shall be made by law for the establishment and maintenance of a system of public schools which shall be open to all the children of the state and be free from sectarian control, and *said schools shall always be conducted in English,*" and (2) while speaking the child's language undoubtedly is an important factor and worth serious consideration, other items like personality, feeling, and knowledge of cultural backgrounds must be weighted heavily.

Ten Ways for the Classroom Teacher to Aid the Speech Correctionist

It has been estimated that there are approximately two million children between the ages of five and twenty-one years in the United States who are handicapped by some type of speech defect.¹ At some time the classroom teacher must face the problem of how to proceed upon discovering that a child has a speech difficulty. There are specific ways in which she can play an active role in the speech training program of a youngster who is experiencing difficulties in this important area of development. The following suggestions are designed to provide guideposts for your effective participation.

1. Investigate ways of having a youngster referred to a specialist in speech correction immediately for diagnosis. In some situations this may involve a referral to the full-time speech correctionist in the school or to an itinerant speech correctionist who visits the school regularly. If neither of these avenues exist, a referral to the school nurse or the school psychologist may pave the way for the youngster's being sent to a clinical speech facility in the community. Such clinical facilities may be afforded by the health department, a local hospital, or rehabilitation center.

2. Seek an immediate conference with the parents of the speech-defective pupil. Often parents are deeply concerned

by their child's speech difficulty, but they do not know where to turn for help. Acquaint the parents with the reasons for the referral action taken so that they can assume active roles at the outset in the therapeutic program. The speech correctionist will need to work closely with the family at all times.

3. Cooperate as closely as possible with the speech teacher in the therapeutic program. Often it is necessary for the youngster to attend clinical speech sessions during the school day. Cooperate with the speech correctionist in making scheduling arrangements. Guard carefully against the child's developing apprehensions about missing classroom activities. Try to give him individual help in catching up on any important work missed.

4. Often the speech correctionist is an itinerant teacher who visits the school at regular intervals to work with the children needing attention. It is a tremendous help to work individually with the speech-defective youngster under the direction of the speech correctionist. Closely supervised teaching experiences of this type provide a greater concentration of learning experiences for the youngster, and in addition, provide opportunities for your professional enrichment.

5. Seek opportunities to praise the speech-defective child as the improvement in his speech becomes apparent. The alter-

¹American Speech and Hearing Association Committee on the Midcentury White House Conference, "Speech Disorders and Speech Correction," *The Journal of Speech and Hearing Disorders*, 17 (June, 1952), 129-137.

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ation of speech habits is usually a long and difficult process. Do not expect rapid improvement. Any encouragement gives the youngster hope and spurs him on to further effort.

6. Be alert for signs of ridicule by the other youngsters in the class. Often the speech-defective child is the butt of cruel mimicry and derision. This situation requires tactful individual handling and there can be no one prescribed procedure. Sometimes the speech-defective youngster has a few persistent persecutors; a private conference with them for the purpose of increasing their understanding of their victim's difficulties may help to solve the problem. At other times the speech-defective child's efforts to speak in the classroom may be the occasion for generalized snickers or outright hilarity. An explanation to the entire class during the absence of the speech-defective youngster can remove this type of destructive experience from the handicapped youngster's classroom life.

7. Refrain from causing the child embarrassment by correcting his speech during classroom experiences. Never ask him to stop and try again the word with which he is having trouble. He may have difficulty with a specific sound in the word, or he may be a stutterer and "block" on the word. In either case, the actual correction should be done by the trained speech correctionist in the clinical sessions, or by the teachers under the direction of the speech correctionist in situations directly related to the speech learning. Teaching for transfer of training should be done in the speech learning activities.

8. Do not penalize the youngster in your evaluation of his oral classwork because of his speech difficulty. Encourage him to participate to the extent of his abilities in all oral classroom activities so that he does not feel a sense of exclusion. Often teachers exclude the speech-defective child from oral experiences in the mistaken belief that such exclusion protects the child from needless embarrassment. No matter how tactfully the child is excluded, he will be conscious that he is being deprived of certain opportunities.

9. Do not allow the youngster to use his speech defect as a psychological crutch in the classroom. The youngster with the speech defect should be required to meet all the standards maintained for the rest of the class in non-speaking activities. The youngster should not be allowed to feel that he receives special treatment because of his speech problem. There should be no suggestion of reward value for types of defective speech behavior.

10. Utilize every opportunity to develop initiative and responsibility in the youngster with the speech defect. Some articulatory problems may be symptomatic of the perseveration of infantile behavior. The child with such symptoms needs to learn to shoulder responsibilities as an important element in his maturation. A child with a speech defect may have developed the habit of withdrawal from groups because of the fear of the necessity to communicate. Such a youngster is in need of the psychological assurance that he can make acceptable contributions to group activities.

Pioneers in Reading III: Paul Witty

Paul Witty, Professor of Education and Director of the Psycho-Educational Clinic at Northwestern University, is basically a psychologist. It is not surprising, therefore, that in the field of reading, where he is most widely known, he was among the first to speak of "developmental" reading. Indeed, the concept of the development of the individual is a major unifying principle that runs through his long and productive career of teaching, research, and writing in the fields of Child Psychology, Mental Hygiene, and Reading. In these he has sought to evolve techniques of diagnosis, instruction, and evaluation in an approach which aims to bring about the maximal growth of every young person in terms of his unique nature and needs. He views the development of reading skills as a phase of the psychology of learning. He emphasizes the need for perfecting reading skills so that the act of reading may be enjoyable. But paramount in his thinking is the idea that reading materials which are appropriate for the interests and needs of the child can be a potent means for his personal and social development. Reading and growth are thus conceived of as intimately related.

Although nothing relating to human development has been alien to Dr. Witty's interest, the profile of growth and reading in the exceptional child was one of his early concerns and has continued to be a prominent subject for research throughout his career. In such a child the qualities of defect or excellence stand out

conspicuously and call for special attention. Most of Dr. Witty's contributions have been applicable to the mass of children, but his unique contribution in the field of child development has been research upon the exceptional child, especially the gifted.

His earliest professional work was as a school psychologist in the Scarborough, New York schools. His earliest publications of research were in the psychology of children's play

activities. Later at the University of Kansas, where he was director of the Psycho-Educational Clinic, he worked with all types of children, but especially with the extremes, the slow-learning and the gifted. His *Study of 100 Gifted Children* was the first of many publications relating to exceptionally endowed youth. He has worked earnestly as research scholar, clinician; consultant, and lecturer on this type of child. In his many years as Director of the Psycho-Educational Clinic of Northwestern University he has interviewed



Paul Witty

and tested thousands of such children and conferred with their parents on desirable means for helping them work out a pattern of study and activity appropriate for each child. He was the helpful godfather of the Quiz Kids of radio fame.

The volume *The Gifted Child* (D. C. Heath), edited by Dr. Witty in 1951 for The Association for Gifted Children, is only one of the evidences of his great interest in the

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problems of education for gifted children and youth. For parents who have children of exceptional ability and talent he has prepared the Science Research Associates pamphlets *Helping the Gifted Child* and *Helping Children Read Better*. He has also counseled them in the pages of the *National Parent-Teacher* magazine and of other journals.

Reading and the Educative Process (Ginn), published in 1939 by Dr. Witty and Dr. David Kopel, is a landmark in the history of reading instruction in this country. In it reading is viewed in relation to the general goals of education and is conceived of in terms of a developmental philosophy. Included are the results of many research projects on special phases of reading, but most noteworthy is the fully documented conclusion concerning the multiple-causation of reading retardation. The book demonstrates elaborately the role of interest as a factor in reading. Since the Interest Factor in Reading has come to be associated with the name Witty, it should be noted that nowhere has he advocated fitting reading exclusively to the present limited interests of the child. Everywhere in this book, as well as in his numerous articles on reading, he has asserted that gaining vital information about the child, his interests and needs, can be an efficacious aid to teacher and librarian in guiding the child's reading so that he will enjoy the act of reading and will profit in growth from materials suitable for him as a unique being. Present interests are a clue for guidance toward a process of development which may branch out in many directions.

Dr. Witty exemplifies the caution of the General Semanticists (on whose Board of Directors he has served) against preoccupation with the general instead of the specific: he has continuously maintained that educators should focus on *a* child, unique and individual, rather than on *the* child, a type of creation. Awareness that children are people with individual differences can result in educational procedures and

the selection of reading materials suitable for the individual. In *Reading and the Educative Process* the Witty-Kopel Interest Inventory is presented as a part of a Diagnostic Child Study Record, an instrument for obtaining an understanding of the child which must precede proper guidance. In this form, and in later forms as revised by Dr. Witty in collaboration with his assistant, Miss Ann Coomer, the Witty Interest Inventory has proved a most effective instrument through which teachers gain a better understanding of children. Its use adds vital information to that obtained through the use of diagnostic tests, and it contributes to an understanding of the complex nature of each child. Without varied types of information neither a correct diagnosis of his reading problems nor effective guidance of him in reading experience is possible. By knowing the total pattern, the teacher has cues for giving the greatest help.

A decade later there appeared Dr. Witty's *Reading in Modern Education* (D. C. Heath) in which reading is presented as a developmental process. The seeds of this philosophy, presented basically in the earlier volume, have here blossomed into an approach to language growth. Here, as in many other places, Dr. Witty has shown an awareness of the need for remedial reading in our schools and has noted desirable practices in remedying reading retardation.

As a psychologist and a student of language arts in general (he once wrote with Lou La Brant a monograph entitled *Teaching the People's Language*), Dr. Witty has collaborated with teachers and librarians in the effort to select the right book for the child at the right time. Sincerely convinced that reading materials should be related to growth potentials, he has devoted much creative energy and ability in the effort to produce materials of this kind for children. In collaboration with teachers in elementary and secondary school classrooms and libraries he has lent his understanding of children and adolescents, his knowledge of language

growth, and his own literary sensitivity to the making of two series of readers, *Reading for Interest* and *Reading Round-Up*, published by D. C. Heath. His eagerness that children have reading materials that will challenge them, interest them, and help them grow in personality also led him to sponsor and assist in the editing of periodical materials like those in *My Weekly Reader*, *Story Parade*, and *Highlights*. Unique among reading materials are his readers *It's Fun to Find Out* (D. C. Heath), a series for use in conjunction with films. Dr. Witty has also created imaginative books for children like his *Salome Goes to the Fair* (Dutton). Also, he has in several books presented for very young children essential information about our democratic way of life: *You and the Constitution* and *Freedom and Our U. S. Family* (Childrens Press, Chicago).

Realizing that reading is not an isolated phenomenon and that the term itself can be broadly interpreted in relation to all that is visually perceived, Dr. Witty has turned to other media of communication as each has claimed the attention of children. From a series of research projects on children's reading of the comics, he has concluded that giving reading guidance rather than prohibition is the desirable action for parents and teachers. He wisely points out that the intensity and universality of the reading of comics can be channeled to create interest in the reading of books. Similarly, he has in collaboration with others given attention to the interests of high school students in motion pictures and radio. Alterations in habits and tastes of students in these media may carry over into the area of reading. Abreast with the times, he has brought to bear on televising the techniques which he earlier employed in the investigation of youths' interest in reading, comics, radio, and motion pictures. In seven annual reports published in *Elementary English* he has surveyed the amount of time young people spend in televising, some results of T.V. (with special

attention to inroads on time spent in reading), ranks of favorite programs, and teacher and parent attitudes toward T.V.

Long a leader in the field of Mental Hygiene, Dr. Witty in 1955 edited for the National Society for the Study of Education, of which he has been an officer, its Yearbook on *Mental Health in Modern Education* (University of Chicago Press). He has consistently maintained that learning takes place most effectively in the individual who is free from the stress of emotional disturbances, and in the classrooms of teachers who are well adjusted individuals. His studies have demonstrated that emotional problems are frequent in poor readers, but he considers such problems as only one factor among many in reading retardation. In other studies he has given serious consideration to the ways in which development is fostered through reading. Many case studies which he has published show how reading has helped young people to understand themselves and their problems and consequently to attain a greater degree of personal and social adjustment.

Wholesome classroom atmosphere and favorable teacher-pupil relations have an important role in a pupil's success in reading. In Dr. Witty's analysis of thousands of letters written by school children about their teachers he has discovered the characteristics of an effective teacher. Such qualities of personality in the teacher can contribute to favorable teacher-pupil relations and so create in the child the sense of confidence essential for reading success.

Effective also in fostering mental health is creative writing. To encourage such writing, Dr. Witty has experimented with a series of films prepared by Encyclopedia Britannica Films. Films accompanied by readers have also been used experimentally by Dr. Witty and associates in fostering young people's vocabulary development and the ability to interpret printed materials.

Although the developmental approach em-

phasizes the interests and needs of the reader, it also embraces practice in acquiring and perfecting basic skills. Dr. Witty has been an advocate of the use of a combination of techniques in the teaching of reading. Language has symbolic value only when the reader associates words with concrete objects and experiences that are within the realm of his understanding. Even imaginative writing for children must have tangents with that which they have experienced. Such a principle of making language meaningful in relation to understandable referents has been a basic principle in the preparation of reading materials by Dr. Witty and his associates.

The acid test of the functional method ("reliance upon direct experience as the most effective basis for understanding words") came during World War II. As a major in the United States Army, Dr. Witty directed the preparation of reading materials for use in a program which aimed to bring illiterate draftees to a fourth grade level of literacy in eight weeks. Through the compilation of lists of words used by the soldier in his daily life in the army and the employment of film strips like *The Story of Private Pete*, the soldier-student acquired a basic stock of words which created in him readiness for reading in the *Army Reader*. This program succeeded because in it Major Witty employed his developmental philosophy of reading. The functional methods and materials used in this successful army program have suggested to educators in the post-war years techniques and types of materials for developing students' reading and speaking vocabularies.

His experiences in "the conquest of illiteracy" in the army suggested to Dr. Witty that great strides can be made during peace-time in making every man and woman literate. He has therefore frequently been asked to act as consultant in the literacy program of the Office of Inter-American Affairs.

In response to the current widespread in-

terest in reading improvement, Dr. Witty wrote the best selling *How to Become a Better Reader* (Science Research Associates, 1953). In it he tells the reader that in this book there is "... the key that will open many doors to the world about you. It is the tool that will help you to succeed in your studies or in your work. It is the road that will lead you to better reading—for information, for enjoyment, and for a richer life." *How to Improve Your Reading* (Science Research Associates, 1956), for younger and less proficient readers, was constructed on the same functional principle.

Dr. Witty has spoken out clearly and courageously on many controversial issues about reading. To the man who declared that many high school students cannot be taught to read and can get along very well in life without being able to read, he has said: "Try functional methods and materials and they will learn to read for many important purposes." To the man who said that children cannot read today because they have not been taught phonics, he has said: "They *are* taught phonics, but it is more important that they learn words as symbols of concrete objects or experiences." To the critics who have said that children are not being taught to read as well today as they were in the past, he has said: "The materials and methods are different, more in accord with what we now know of child development. But most studies of reading ability in which the same tests have been employed at different times reveal superiority for present day pupils."

If one were to look, however, for the most humanly significant impact of his thought and work, it would be in a classroom, where a teacher, in some way affected by the idealism of this scholar, lecturer, and writer, has learned to nurture in a child those qualities which are his unique self, to guide him in finding solutions to the problems he faces in his growth from childhood to young adulthood, and to initiate him into the wonderful world of books.

National Council of Teachers of English

COUNCIL LETTER

If each member of the Council could have a behind-the-scenes look at the activities of the Executive Committee, and could get a bird's-eye view of the enormous amount of work accomplished by the headquarters staff, he would have greater awareness of the way in which the organization is constantly growing and expanding. By the time the Minneapolis meeting occurs, the number of members should be well past the 40,000 mark. As the Council continues to grow in membership, it is important that it increase in leadership activities not only in the field of English as such, but also in the whole field of communication. In order to exert such a leadership function, the Council needs more space at headquarters to get work done efficiently. At the annual meeting the directors and the membership will have an opportunity to hear the problem discussed in order to guide the Executive Committee in planning to meet the situation. No story of the year would be complete without mentioning the hard-working staff at headquarters, with Dr. J. N. Hook the efficient Executive Secretary of the Council as the coordinator.

Council Activities

The activities of the Council are many and varied because of its complex organization. The membership includes elementary, secondary, college, and junior groups. The board of directors numbers more than 300 representatives. At the latest count, there were 137 affiliates, more than 30 standing committees, a curriculum commission, four official publications, and a program of working relationships with various professional groups.

This year there is no new volume in the Council's Curriculum Series to report. Volumes IV and V, the one dealing with the teaching

of English at college and university levels, and the other with teacher education, are still in process under the guidance of Dr. Dora V. Smith and the members of The Commission on the English Curriculum.

During the summer of 1957 the Council served as co-sponsor for nine workshops in various parts of the country, from east to west and north to south. These have involved both members and non-members. The workshops represent an important means of exerting leadership. For the second year the Council sponsored three European tours involving 44 persons of whom three were the tour directors.

Two organizations have recognized the contributions of the Council by presenting citations. Mr. W. Livingstone Blair of the American Red Cross appeared before the Executive Committee in March to present a scroll expressing gratitude of the Red Cross for assistance rendered by the Council. The framed scroll, commemorating the 75th anniversary of the Red Cross expresses to the Council "appreciation for their devoted support of and participation in the humanitarian work of the Red Cross." The scroll will be placed in the headquarters office.

Similarly, the American Heritage Foundation after evaluating the work of more than 7,000 participants has selected the Council to receive an American Heritage Foundation award for "outstanding public service in the 1956 Non-partisan Register, Inform Yourself and Vote Program." This citation has been sent to headquarters.

As in the past, the Council is constantly directing its efforts toward cooperating with other organized groups having programs that include interest in problems of mutual concern. Such groups include The International Read-

ing Association, The National Council for the Social Studies, The Modern Language Association, The American Book Publishers Council, Incorporated, and the American Council on Education. Your President was invited to participate in the Fourth Annual Editor-Educator Conference held in New York May 15 and 16. The conference, sponsored by the Magazine Publishers Association and the National Education Association, provided an opportunity for editors and educators to exchange ideas, particularly with reference to freedom and liberty as they relate to the education of young people today. Your President is also invited to attend as an observer, a Television Seminar sponsored by the National Education Association, September 9-13.

To the committees already in existence this year there has been added a research committee headed by Dr. David Russell. In a later section of this report there is reference to the need for research activities. A number of committees have used an issue of one of the official magazines as a means of reporting the outcome of projects. Additions are constantly being made to the listing of portfolios, reprints, affiliate publications, and recordings in our list of published materials. Many of these are the result of committee work.

Since committee activities are an important part of the on-going program of the Council, the Executive Committee has invited the chairmen of approximately ten to twelve committees to meet with them on the Wednesday preceding the Minneapolis meeting. There the group will have an opportunity to explore means of increasing the effectiveness of such committees, since much of their work must be carried on by correspondence. It is the hope of the Executive Committee that this innovation may become a permanent feature of our program. This year, too, the Executive Committee has made possible an all-day meeting of the Resolutions Committee on Wednesday, November 27, so that all items for consideration

may be in the hands of the membership at the time of the business meeting.

Program Plans

Although the relationship may not be evident immediately, the theme for the convention has grown out of a survey of "The State of The Profession" made in November 1956 as a responsibility of the First Vice-President of the Council. A one-page survey sheet went to 50 persons in various parts of the United States. They represented classroom teachers at elementary, secondary, junior college, teachers college, and university levels in schools large and small. Among these 50 persons were supervisors of elementary schools, chairmen or heads of departments in secondary schools, colleges, or universities. Represented, too, were editors of some of the Council's magazines, members of the board of directors, and members of the Commission on the English Curriculum. The forty-two persons who replied wrote hundreds of words about many different aspects of the language arts program.

Since the one-page questionnaire used included three main questions, the replies were slanted toward (1) the influence of THE ENGLISH LANGUAGE ARTS upon classroom teaching and learning, (2) evidence from workshops, conferences, and meetings of the morale status of teachers of English, and (3) illustrations of research studies made by the English-teaching profession of satisfactory or exceptional achievement by pupils or older students in the field of the language arts. Some excellent illustrations were used to explain programs in each of the above areas. However, more than a third of those replying stated that no studies of the effective use of language arts had been made in their communities. Such evidence confirmed the opinion of the Executive Committee that a committee on research should be set up.

Personal comments attached to the replies emphasized the need for leadership, one person going so far as to say that no leadership can

help teachers to meet the present problems of short cuts in the education of teachers, lack of certification requirements, heavy teaching loads, and strong conflicting demands from the public.

Individual statements such as the following carried implications that can be stimulating:

The profession suffers from a lack of new and exciting ideas.

There is a lack of dedication to teaching. The realities of teaching conflict with the individual's reasons for wishing to teach.

There is a great deal of movement, but no progress.

There is little carry-over from courses of study on paper and workshops into effective classroom teaching.

There is no shortage of teachers, only of those wishing to teach.

Teachers of English should stop feeling sorry for themselves and come alive!

Are all of us as teachers so close to the immediate problems of the classroom that we

are not fully aware of the changes in our world brought about by automation, electronics, atomic discoveries, and consequent developments in transportation, communication, and mobility of population, as well as economic and cultural changes? "How Wide is Your World?" is the theme for the convention to be developed in a variety of ways. Programs, both those of a general nature, and those planned by Dr. Harold Allen, Second Vice-President, for the Friday sessions will emphasize the ever-widening world of the English teacher. Teachers of English from other countries, we hope to have as our guests.

The National Council of Teachers of English is the sum total of its individual members. Only as we develop a philosophy acceptable to elementary, secondary, and university groups will we be able to work together on common purposes that will improve the teaching and learning of English for children, young people, and adults in the fast-changing world in which we live today.

Helen F. Mackintosh, President

ALL ALONE

I'm walking down a road in the country,
I'm walking down a road all alone.
Now and then I see a barn or windmill,
Now and then I see a country home.
On either side from trees the leaves are falling,
Falling softly to the ground.
The leaves are of many colors—
Yellow, silver, red and golden brown.
Soon I'll be sitting by a fireplace,
Sitting by a fireplace at home.
But now I'm walking down a road in the
country,
Walking down a road all alone.

Sally Crump, Grade 5
San Diego City Schools

The Educational Scene

Edited by WILLIAM A. JENKINS¹



William A. Jenkins

Hindsight to the fore

From time to time we have touched lightly developments in education in general, the latest barrage by critics—constructive and destructive—aimed at modern education, comic books, educational television, paperbound books, and so on. From the comparative safety of hindsight, we offer these comments.

The new school year finds wider acceptance of educational television, both as a worthy educational tool and one with a high degree of permanence. Developments have been twofold: closed circuit television within school systems and network or local programming which the general public can and does view as well as do school people. The success of the Hagerstown, Md., experiment, where a full year's programs of daily lessons for more than 6,000 pupils in all twelve grades was acclaimed, and the recent request of ETV station, WQED, Pittsburgh, for a second channel, attest to both success and acceptance. So does the ten-city, three-state National Program in Classroom Television, a \$2 million study sponsored by the public schools and the Fund for the Advancement of Education.

But the most notable development seems to be rise of "educational" as apposed to "television" where the medium is concerned. That is, not denying the fact that there are myriad problems involved in the presentation of ideas and materials via this medium, the emphasis no longer seems to be on showmanship as it was several years ago, but rather on the most interesting, and psychologically-sound presentation of that which children and adults must learn. WQED, Pittsburgh, provides another illustration. The 162 physics lessons presented over that station by Dr. Harvey White of the

University of California were lessons presented by the best person available. High-quality instruction was available for all, especially for those who might not otherwise have taken physics. Perhaps a dozen communities will use the lessons this fall and other communities are preparing lessons in other fields of equally high caliber, lessons which can be shared.

This very fact, that lessons can be shared and the resources of a very capable teacher used by a number of communities, has given rise to one type of strong opposition to ETV. Some teachers groups, as they did with the not yet fully evaluated Bay City (Mich.) teacher-aide plan, view this development as a threat to teacher welfare. And yet we wonder if the best instruction to the largest possible group should not be the primary aim throughout our profession? The continuing shortage of teachers, the steadily rising enrollments, and the greater awareness of the importance of education by the public at large and the courts seem to indicate that this is so.

The evaluation of ETV, though still in its early stages, has passed beyond the merely wishful thinking stage. There is a body of research data now available which shows that with matched groups, learning through the use of the medium is as good or not better as that which comes through conventional learning methods. It has also been found that factors which affect conventional learning, such as class size, subject matter, and student preference, seem to have little affect on learning through ETV. These findings and others seem to be attracting tax and philanthropic money to the medium. Its future seems bright indeed.

¹University of Wisconsin—Milwaukee

The paperback book has established itself as an educational tool, though principally at the college level. Although this accessible and inexpensive medium has changed the reading habits, both in depth and in quantity of a heartening number of American adults, publishers have not used this format to a great extent in bringing books to children. Perhaps the expense in making the plates necessary for the profusely illustrated child's book does not make the paperback practical for children, or maybe it is the feeling that children's books must be more sturdily constructed than are the paperbacks. At any rate, our search through the R. R. Bowker Company's latest *Paperbound Books in Print* found only about 70 juveniles out of 6,000 titles. But they are well-established on the campus.

New books on education in general seem to be more thoughtfully written than were some of a few seasons ago. *The Louisville Story* by Omer Carmichael and Weldon James tells how desegregation was accomplished in that city's schools. The book does not present a formula which can be copied by other cities, but clearly shows how thoughtful planning and cooperation among many groups can accomplish this action. In Louisville's case, the guiding purpose was the most efficient use of every school building. *A Fourth of a Nation* by Paul Woodring (McGraw-Hill) is an attempt to synthesize the "educationists'" and "classicists'" positions on public education today, and points up what to many is the major problem facing education today: a clarification of its aims. Finally, we should like to mention *The Teacher's Role in American Society*, the Fourteenth Yearbook of the John Dewey Society, edited by Lindley J. Stiles. This volume shows what research is doing to make our schools better schools and, among others, looks at these problems: education of the past compared to that today; conflicting philosophies of education; teacher recruitment; anti-intellectualism in our society; and the professional training of teach-

ers. All three books bear reading and study.



November: Children's Book Week

"Explore With Books" is the theme for the 39th National Children's Book Week, to be celebrated November 17-23. Thousands of book fairs will take place from coast to coast under the leadership of teachers, librarians, club groups, civic organizations, and parents who believe that is important to invite and encourage children to "Explore With Books."



Highlighting the season will be the ten large book fairs co-sponsored by the Children's Book Council. These exhibits of 1000 to 3000 books will include a new and unique 1000-book fair, "Exploring Other Lands in Books for Boys and Girls," at the World Affairs Center, Carnegie Endowment Building, in New York, November 16-24. A new 1000-book fair is also scheduled for Orlando, Florida, November 2-6. Other 1000-3000-book fairs co-sponsored by the Children's Book Council are the following: the Fourth Arkansas Book Fair in Little Rock, October 24-November 1; the Eighth Annual

Washington *Post and Times-Herald* Children's Book Fair, November 17-December 1; the Fifth Chicago "Miracle of Books" Fair for Boys and Girls, November 16-24; the Fourth Detroit Book Fair, November 8-24; the Third Minneapolis Children's Book Fair, November 3-10; the Fifth Cleveland Boys' and Girls' Book Fair, November 10-17; the Third Hampton, Va., Book Bazaar, November 21-24; and the "Reading Is Fun" exhibit, which will tour the New York and suburban area for its sixth consecutive year.

Book Week decorations, games, and other materials available from the Children's Book Council include: a poster painted by Alice and Martin Provensen; bookmarks bearing miniature reproductions of the poster in full color; three streamers designed by Eric Blegvad, Henry Pitz, and H. A. Rey; a storybook mobile designed by William Pène Du Bois; "Book-Time," a literary card game based on Old Maid by Fritz Eichenberg; and a new fill-in Book Puzzle (II) by Eugene Maleska.

These and other materials available from the Children's Book Council, 50 West 53rd Street, New York 19. Write for free descriptive 1957 *Book Week Aids* folder.



November: American Education Week

The 37th annual observance of American Education Week, "for the purpose of informing the public of the accomplishments and needs of the public schools and to secure the cooperation and support of the public in meeting these needs," will be celebrated November 10-16. This year the theme is "An Educated People Moves Freedom Forward."

Daily emphases are these:

November 10—Education for Moral Values

November 11—Education for Responsible Citizenship

November 12—What Our Schools Should Achieve

November 13—Ways to Provide Better Education

November 14—Our Community's Teachers (National Teachers Day)

November 15—Our School-Community Relationships

November 16—Our Own Responsibility for Better Schools

The special AEW packet of basic materials (\$1.25) should be helpful to committees planning observances. Other materials are available. Order from American Education Week, National Education Association, 1201 16th Street, N. W., Washington 6, D. C.



Children's Books Awards

The number of awards given to children's books seems to be increasing at an alarming rate. The awards, however, are still a reasonable index to books of quality, so we list some of the recent ones which have come to our attention. The 1957 New York *Herald Tribune* Children's Spring Book Festival winners:

Picture Books—ages 4-8:

Madeline and the Bad Hat, written and illustrated by Ludwig Bemelmans (Viking)

Runnersup: *Cheerful*, written and illustrated by Palmer Brown (Harper); *Kevin*, written and illustrated by Mary Chalmers (Harper); *The Mellops Go Flying*, written and illustrated by Tomi Ungerer (Harper); *The March Wind* by Inez Rice (Lothrop).

Middle-Aged Books—ages 8-12

Gone-Away Lake by Elizabeth Enright (Harcourt).

Runnersup: *Flaming Arrows* by William O. Steele (Harcourt); *Hortense, the Cow for a Queen* by Natalie Savage Carlson (Harcourt); *Fairwater* by Alastair Reid (Houghton); *Our Friend the Atom* by Heinz Haber (Simon and Schuster).

Older Books—12 and over

Because of Madeline by Mary Stolz (Harper).

Runnersup: *Tom Paine: Freedom's Apostle* by Leo Gurko (Crowell); *Gunilla, an Arctic Adventure* by Albert Viksten (Nelson); *The Shield Ring* by Rosemary Sutcliff (Oxford); *The Horsecatcher* by Mari Sandoz (Westminster).

* * * * *

The first annual Kate Greenaway Medal, awarded by the Library Association of Great Britain for the most distinguished illustrated book for children, has been given to *Tim All Alone* by Edward Ardizzone (Oxford).

* * * * *

The Dorothy Canfield Fisher Children's Book Award, sponsored by the Vermont Congress of Parents and Teachers and the Vermont Free Public Library Commission, was presented to *Old Bones, the Wonder Horse* by Mildred Mastin Pace (McGraw). Runnersup were *Lion Hound* by Jim Kjelgaard (Holiday); *Eddie and His Big Deals* by Carolyn Haywood (Morrow); *Buddy and the Old Pro* by John R. Tunis (Morrow); *The White Falcon* by Elliott Arnold (Knopf); *Carry On, Mr. Bowditch* by Jean Lee Latham (Houghton); and *The Dagger, the Fish, and Casey McKee* (McKay).

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The Jewish Book Council of American presented the Fanny and Hyman Rodman and Fanny and Abraham Bellsey Memorial Juvenile Award to Eima Ehrlich Levinger for her cumulative contributions to Jewish juvenile literature.

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The William Allen White Children's Book Award went to *Daniel 'Coon* by Phoebe Erickson (Knopf).

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The Seventeenth Summer Literary Competition, conducted by *Compact* and Dodd, Mead and Company, was won by *Monica: the Story*

of a Young Magazine Apprentice by Eiseman and Ingrid Sladkus.

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Distinguished Children's Books of 1956, as selected by the Children's Library Division of the ALA are these:

Cartier Sails the St. Lawrence by Esther Holden Averill (Harper)

And the Waters Prevailed by Daniel Moreau Barringer (Dutton)

Castle on the Border by Margot Benary-Isbert (Harcourt)

The Flying Carpet by Marcia Joan Brown (Scribner)

Hab-Nee of the Cliff Dwellers by Mary Buff (Houghton)

Stories from Shakespeare by Marchette Chute (World)

Lion by William Pène Du Bois (Viking)

Mister Penny's Race Horse by Marie Hall Ets (Viking)

The House of Sixty Fathers by Meindert de Jong (Harper)

The Little Bookroom by Eleanor Farjeon (Oxford)

Jeanne-Marie in Gay Paris by Francois (Scribner)

The Fairy Doll by Rumer Godden (Viking)

The Story of the "Old Colony" of New Plymouth, 1620-1692 by Samuel Eliot Morison (Knopf)

I Know a Lot of Things by Ann Rand (Harcourt)

This Way, Delight by Sir Herbert Read (Pantheon)

Miracles on Maple Hill by Virginia Sorenson (Harcourt)

A Tree Is Nice by Janice May Udney (Harper)

Treasures to See by Leonard Weisgard (Harcourt)



New films

With the announcement of the release of

three new subjects Walt Disney has completed production on a group of five safety films starring Pinocchio's famed conscience, Jiminy Cricket. The new films, "I'm No Fool as a Pedestrian," "I'm No Fool in Water," and "I'm No Fool Having Fun," are designed primarily for younger children. Each is in full animation and color and each deals with a specific phase of safety education. Jiminy Cricket sings and dances as he conducts a novel safety contest in each film to point out proper procedures for pedestrians, swimmers, and anyone just "having fun."

Two earlier films, "I'm No Fool with a Bicycle," and "I'm No Fool with Fire," complete the series. All run eight minutes, are in 16mm sound with color by Technicolor. They are available for daily rental or lease purchase through Walt Disney Productions, 16mm Division, Burbank, California.

* * * * *

Newest colleague of Mickey Mouse and Donald Duck is J. J. Fate, recently created for the starring role in Walt Disney's latest 16mm safety film, "How to Have An Accident in the Home." Introducing himself as tired of being the fall guy frequently blamed for all accidents, J. J. Fate explains, "Accidents don't just happen by themselves—they have to be carelessly planned in advance."

Donald Duck, as Mr. Average Man, living in an average neighborhood, having average accidents because he doesn't use average intelligence, co-stars in this hilarious—yet deadly serious—presentation of all types of home hazards.

Already awarded "Highest Honors" in safety film competitions sponsored by the National Committee on Films for Safety, "How to Have An Accident in the Home" marks Walt Disney's first efforts to spotlight the potential dangers of everyday life in the modern home. In 16mm Technicolor with sound, the film runs eight minutes and is available for daily rental or lease purchase through the 16mm Division,

Walt Disney Productions, Burbank, California.

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A City Decides. This is a 27-minute documentary, black and white film on how St. Louis integrated its public schools. The continuity is the experience and the view of one teacher as the process moves along, through an incident, to a plateau of great promise. The film does not say what other communities should do but is content with reporting. Contemporary Films, 13 East 37th Street, New York 16.

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The Fourth American Film Assembly, Golden Reel Competition and Sound Slidefilm Conference held last spring presented 72 awards to 258 films presented. Here are five of the Golden Reel Award Winners which may be of special interest to *Elementary English* readers:

A Desk for Billie. Based on the book, *I Was A Hobo Kid*, by Billie Davis. Distributed by the NEA.

Gallant Little Tailor. One of the Lotte Reininger silhouette films. Distributed by Contemporary Films.

A Place for Growing. Distributed by Boys Clubs of America, Inc.

From Africa, Part I. Based on the Edward R. Murrow television broadcast. Distributed by McGraw-Hill Text-Film Department.

The Bespoke Overcoat. Based on Gogol's short story, "The Overcoat." Distributed by Brandon Films, Inc.



Children's Book Club

The September selection of the *Weekly Reader* Children's Book Club was *Island Boy* by Robert R. Harry, Sr., published by Lothrop, Lee and Shepard Company. The October selection is *Wild Geese Flying* by Cornelia Meigs, published by Macmillan Company.

Last summer the organization made grants to three well-known summer writers' conferences "to encourage even greater scope and

quality in juvenile literature." Recipients were the Bread Loaf Writers' Conference, Middlebury College, Vermont; Indiana University Writers' Conference, Bloomington, Indiana; and New York City Writers' Conference, Wagner College, Staten Island.

The Club, now four years old, has announced that it has distributed more than three million books in that time and now has 300,000 members. For new readers, we say that for a membership fee of \$5, the club provides six of the best juvenile books, for 8-12 year olds, each year. Write to Education Center, Columbus 16, Ohio.



Miscellaneous items of interest

Experiment in Reading. A reprint from *Harper's Magazine* describing an industry's project of providing children's books on a loan basis to factory workers to take home to read to their children. The article also includes suggested procedures for anyone wishing to inaugurate a similar program. Free. National Book Committee, 24 West 40th Street, New York 18.

Educational Tape Catalog. A list of 880 educational tape recordings in 37 different categories, ranging from primary school level through adulthood, including human relations, health, science, foreign languages, and literature. Magnetic Tape Duplicators, 6767 Sunset Boulevard, Hollywood 28, California. \$.20.

What's Happening in School Integration? A pamphlet which reviews the differing reaction in four main areas of the South and border states. Public Affairs Pamphlet No. 224. Public Affairs Committee, 22 East 38th Street, New York 16.

Books About Negro Life for Children. A bibliography compiled by Augusta Baker which includes only books that portray Negro life authentically and realistically. New York Public Library, Fifth Avenue and 42nd Street, New York City. \$.20.

Children's Books for \$1.25 or Less. An annotated bibliography of books listed according to subject. Information given includes author, publisher, price and a brief comment. Association for Childhood Education International, 1200 15th Street, N. W., Washington 5, D. C. \$.75.

Selected Readings on Atomic Energy. An annotated bibliography of readings published up to November 1, 1955. The list includes books for the general reader and books for young people, as well as books for the advanced reader. Catalog No. Y 3. At 7:2 R 22/955. Superintendent of Documents, Government Office, Washington 25, D. C. \$.25.

Discipline. Bulletin 99, Association for Childhood Education International, 1200 Fifteenth Street, N. W., Washington 5, D. C. \$.75.

1957-1958 School Calendar. Latest edition of this calendar which lists all important patriotic and religious observances. It also explains Protestant, Catholic and Jewish holy days throughout the school year, September 1957-September 1958. Order from Community Relations Services, 386 Fourth Avenue, New York City.

Scholarships, Fellowships and Loans. The first volume published by the Scholarships, Fellowships and Loans News Service which lists 75 funds and foundations in detail. Funds awarded in 1955-56 totalled \$505 million. The organization serves as a national clearing house of information on student aid, research awards and grants for foundations, libraries, colleges, universities, guidance and financial counselors, and gives the latest trends on financial assistance to students. Published by the Bellman Publishing Company, P. O. Box 172, Cambridge 38, Mass.

Relief Map of Europe. The map is constructed of heavy vinyl plastic, with raised contours and international color schemes pointing

out the physical characteristics of Europe. Countries, major water features, and selected cities are also included on the 48 x 34 inch map. Denoyer-Geppert Company, 5235 North Ravenswood Avenue, Chicago 40.

Outstanding Educational Books of 1956. The 40 outstanding educational publications of 1956, chosen by 200 educators throughout the country from among 614 books, pamphlets, documents, leaflets, and yearbooks published during the year. Order from Publications Department, Enoch Pratt Free Library, Baltimore 1, Maryland. \$.05 each; 25 copies—\$1.

Journal of Developmental Reading. A new quarterly magazine which began publication this fall, designed to aid in the improvement of reading in high school, college and adult reading programs. Published by the Developmental Reading Staff, Department of English, Purdue University, Lafayette, Indiana. \$3.50 per year; \$3 to teachers.

Teaching Aids Cartoons. Twelve sets of 12 cartoons each in 8 x 10" size which use humor to assist students in correcting errors in various learning situations and to apply themselves more efficiently. Write to the publisher, National Association of Secondary School Principals 1201 Sixteenth Street, N. W., Washington 6, D. C.

The English Record, 1957 Conference Program of the New York State English Council. Useful articles include "The Dynamics of Language," "Children and Books," and "Teaching Listening to Today's Children." Write to the Council at 98 Oak Street, Binghamton, New York.



Posters U.S.A.

Posters U.S.A., an exhibition of more than 70 American posters, ranging from the earliest in America through World War I, began a nation-wide tour at the Detroit Historical

Museum on July 24. The exhibition is being circulated by the American Federation of Arts.

The posters were selected by the editors of *American Heritage*, the Magazine of History, from the Levi Berman collection. *Posters U.S.A.* is the first showing of this collection. Mr. Berman has spent over 30 years assembling more than 5,000 posters. Some were purchased from collectors, others rescued from attics and barns. Today the collection is housed in a third floor loft in an old building on New York's Union Square. "Discovered" by *American Heritage*, the posters were the subject of an article in the December 1955 issue of the book-magazine. From that article grew the idea for the exhibition.

The collection includes the oldest known American poster, a crude pasted sheet printed in 1832 to shout the wonders of the Great India Elephant—"over 7,000 pounds, the greatest natural curiosity." Later, when the early wild animal shows merged to form the circus, posters became the single most important item in the circus budget. However, any relation between the poster's claims and what the customer was likely to see was fairly flimsy. Many other early circus posters are included in the exhibit.

Posters U.S.A. is divided into nine categories. The largest, "The Bright Lights," presents over 30 posters devoted to the theaters and its stars. Other categories show children hawking the products of industry; minstrels with their colorful costumes and ingenious musical instruments (including a coffee pot); the pretty girl, who through the ages has shared with the cute child the role of salesman for everything from aardvark feed to zebra upholstery; recruiting posters, old and new; fashion posters; and a "potpourri" group of miscellaneous posters. *American Heritage* editors felt were of special individual merit, either artistically or historically. This includes the only poster Toulouse-Lautrec designed for an American firm.

The Detroit showing ended in September. *Posters U.S.A.* will now circulate through 20 American cities over a two-year period.



Junior Literary Guild

November 1957 Junior Literary Guild selections are:

For boys and girls 5 and 6 years old

Mr. Pingle and Mr. Buttonhouse by Ellen MacGregor, Whittlesey House, \$2.00

For boys and girls 7 and 8 years old

The Little Knight by Elizabeth Johnson, Little, Brown, \$2.75

For boys and girls 9, 10, and 11 years old

The Surprise of Their Lives by Hazel Wilson, Little, Brown, \$3.00

For girls 12 to 16 years old

Comanche of the Seventh by Margaret Leighton, Farrar, Straus & Cudahy, \$3.00

For boys 12 to 16 years old

Rockets Through Space: The Story of Man's Preparations to Explore the Universe by Lester del Rey, John C. Winston, \$3.95



New recordings

Four more Landmark Books have been dramatized on *Enrichment Records*. With these new dramatizations, Enrichment Materials, Inc. continues to make the events which built America and the men and women who took part in them come alive for young People.

The new releases are based on the following Landmark Books, published by Random House: *John Paul Jones, Fighting Sailor*, by Armstrong Sperry; *The Story of D-Day, June 6, 1944*, by Bruce Bliven, Jr.; *The Erie Canal*, by Samuel Hopkins Adams; *The First Overland Mail*, by Robert E. Pinkerton. The same ingredients used in previous Enrichment Records is continued in these four: exciting dramatizations, professional actors, authentic

information, music of the period, and realistic sound effects.

The content and technical presentation of the recordings are planned and executed by an advisory board of nationally-known educators: producer, Martha Huddleston, originator of the Teen Age Book Club; director, Bob Bell, WOR production manager; script adaptor, Elise Bell, author. The records are produced in Columbia Studios with the assistance of Columbia Records technical engineers.

The four new dramatizations come on two 33 1/3 rpm records. Write to Enrichment Teaching Materials, 246 Fifth Avenue, New York 1, for complete information about *Enrichment Records*.

* * * * *

These recordings will be useful with seventh or eighth graders only, or perhaps you might want them for your own collection, but Folkways Records and Service Corp. (117 West 46th Street, New York 36) has three new albums of ballads.

Songs and Ballads of the Scottish Wars covers the period from 1290 to 1745. Among other selections, Maxwell John Dunbar reads "Lord Randal," "The Battle of Otterbourne," "The Battle of Harlaw," and "The Bonnie Earl of Moray."

American Industrial Ballads (FH 5251) are sung by Pete Seeger. Included are "Peg and Awl," "Eight Hour Day," "Hard Times in the Mill," "The Farmer is the Man," "Come All You Hardy Miners," "Casey Jones," "Weave Room Blues," "Beans, Bacon and Gravy," "Seven Cent Cotton," "Pittsburgh Town," and "Sixty Per Cent." An accompanying brochure gives sources of the ballads.

Folk Ballads of the English-Speaking World are sung by Paul Clayton. The ballads were taken from the *Viking Book of Folk Ballads* and include "The Derby Ram," "Botany Bay," and "The Baffled Knight."



May Hill Arbuthnot

BOOKS FOR CHILDREN

Edited by MAY HILL ARBUTHNOT

Mrs. Arbuthnot is well-known as a writer and lecturer in the field of children's literature. She is the author of CHILDREN AND BOOKS (Scott, Foresman, 1957, revised edition), and three anthologies, combined in the single volume, THE ARBUTHNOT ANTHOLOGY (Scott, Foresman, 1953).

MARGARET MARY CLARK reviews books of science, social studies, and biography. Miss Clark is head of the Lewis Carroll Room, Cleveland Public Library, and a member of the committee for ADVENTURING WITH BOOKS (National Council of Teachers of English, 1956).

Children, At Home and Abroad At home

Gone-Away Lake. By Elizabeth Enright. Illustrated by Beth and Krush. Harcourt, 1957. \$3.00. (8-12).

What a pleasure to open another book for children by the author of *The Saturdays* and *Thimble Summer!* In this story every character is a unique individual from six-and-a-half-year-old Foster to the aged Mrs. Minnehaha Cheever



Gone-Away Lake

and her brother, Mr. Pindar Payton. Portia (Porsh) with her braces that make her mouth look like "the front of a Buick" and Julian, her freckled, scientific cousin, are the center of the adventures. These involve the discovery

of a dried-up lake around which ancient summer mansions are slowly crumbling away. Here the cousins make friends with the sprightly old brother and sister who have restored and are living in two of the houses near the treacherous bog, the "Gulper." Porsh and Julian are so intrigued with their new friends that they decide to keep the whole discovery secret, and of course, nothing is more dangerous than a secret. Young Foster knows they are up to something and even the charms of "blasting off" on a space ship with another six-year-old cannot stop his curiosity. The day he decides to follow them almost ends in a tragedy, but once again Pindar Payton foils the Gulper. The charm of this story does not lie in the action but in the unique characters and the good writing. Here are some samples to entice you: Mrs. Cheever with rare insight comments,



Margaret Mary Clark

"If cousins are the right kind, they're best of all: kinder than sisters and brothers, and closer than friends." "The mother mourning dove was on her nest looking as neat and soft as a pair of folded gloves." Foster after his brush with the Gulper admits, "But I'm kind of weak from scardness." And Portia despite her braces is determined—"I'm going to grow up *gorgeous*, no matter what. I'll just wish myself into it."

A

The Wild Angel. By E. C. Spykman. Harcourt, 1957. \$2.75. (10-14)

For *A Lemon and a Star* enthusiasts, it will be good news to know that the Cares children, Edie, Hubert, Jane, and the worldly-wise Theodore have returned. This time, their style is somewhat cramped by separation. Theodore is off to boarding school. Jane it is discovered, is so sunk in ignorance that a governess is imported, but does not long survive. So Jane, still ignorant, is packed off to Grandfather and city schooling with poor Hubert for company. Only little Edie is left at Summerton with



The Wild Angel

Father and Madame. Then follows the chronicle of their separate activities. Dancing school and a costume ball for Jane and Hubert is probably the funniest episode. But lonesome Edie's search for her lost pup, Widgey, is the most moving. Through all of the chapters runs the bewilderment and heartache of children banished from a beloved home base, and baffled by the strange demands of unpredictable adults.

We can only hope that summer will find all four Cares children at home, happily united in a determined program of education for that unexpected infant of Madame's. Like the first book, this story is beautifully told with gentle but devastating humor. No books have ever given a truer picture of children going their own way to achieve their own ends through the maize of inexplicable adult goings-on.

A

The Uninvited Donkey. By Anne H. White. Illustrated by Don Freeman. Viking, 1957. \$2.75. (8-12).

In spite of its title, this is a family story rather than an animal tale. The Linian family had just settled down to "a heavenly summer"



The Uninvited Donkey

on the New England coast when their serenity was terminated by the arrival of a valuable moving picture star, Fra Diavolo, a donkey. Their theatrical uncle had sent him from Italy with promises of "a staggering reward" if Diavolo was kept healthy and happy. Mr. Linian was disgusted. Mrs. Linian resigned. The eleven-year-old twins, Mark and Janet, were charmed and so was seven-year-old Derrick, but Laura, who had just discovered boys in a big way, was interested only in the staggering reward. Meanwhile, Fra Diavolo took over. He was a beguiling looking innocent, tiny, stubborn, and scandalously spoiled. The way that small beast wangled his way into the family affections and manipulated each

member of the Linian tribe to his own ends makes a delightful story. Father Linian held out the longest but eventually he not only succumbed but his losing round with Diavolo was the most complicated and costly of them all. When Uncle Gee Gee finally appeared, his staggering reward made a staggering situation from which the Linian family had almost as much difficulty escaping as from the toils of Diavolo. This story is great fun and the Linian children are so much alive, we can't help thinking what wonderful next door neighbors they would make for the Cares tribe, see *Wild Angel*. A

Henry and the Paper Route. By Beverly Cleary. Illustrated by Louis Darling. Morrow, 1957. \$2.75. (8-12).



Henry and the Paper Route

Eddie Makes Music. Written and illustrated by Carolyn Haywood. Morrow, 1957. \$2.95. (8-12).

Here are two of the children's favorite heroes, running a little too true to form to suit captious adults but to the undoubted satisfaction of young readers. Oddly enough, both heroes triumph despite wiley opponents given to the most incredible temper tantrums. In Henry's life, Ramona has not grown one day older nor lessened her yells. She nearly ruins his chances at a coveted paper route. Little Eddie, grown taller and trying to be a singer, is thwarted by a golden voiced, angelic looking,

shin-kicker who won't sing without rewarding chocolate marshmallows. Back of both Eddie and Henry there is warm family understanding and support, but Eddie and his crowd are



Eddie Makes Music

maturing while Henry, Beezus, and Ramona remain stationery. Henry's story is funny and his tenderness for animals is especially nice. Eddie's story involves some amusing episodes, but his anxious attempts to be accepted by the new musical group are downright touching. To be suddenly out of things and rejected is a hard experience for both boys, and their struggles to achieve at a new and older level make good stories. A

Abroad

Sandy Was a Soldier's Boy. By David Walker. Illustrated by Dobson Broadhead. Houghton, 1957. \$3.00 (10-14)

This story about Sandy McBain, son of Pipe Major McBain of the Black Watch, will be as thoroughly enjoyed by the adults in the family as by the children. Read aloud it will be perfect because the Scotch vocabulary is going to sink a lot of young Americans who would otherwise revel in Sandy with his head full of Black Watch ideals and his feet in hot water. It all began when Sandy fired a stone from his "catapult" (sling shot to you), missed a thieving squirrel and broke a window in Miss Abigail's greenhouse. The noise of that splintering glass was so infernally pleasant that

Sandy just kept on firing and as he was a good shot, he broke all twenty-seven panes. That brought him into the clutches of a huge man, Colonel Beaky, also of the Black Watch and known to Sandy's father as "Wee Beaky." This



Sandy Was A Soldier's Boy

Sandy learned later, but at the time, he apologized handsomely, offered to work until he had paid for all the glass and in the process, won the hearts of Miss Abigail and Colonel Beak's daughter Sheila. This was the beginning of Sandy's multiple activities. These included cleaning up the minister's son who had dared to make fun of Pipe Major McBain, developing a deep friendship for Smodge Smith, far down the Black Watch ranks but a superb fabricator of lurid tales, and taking Sheila into most of his enterprises. Sheila was a satisfactory companion except that she had no taste for mischief. She was maddeningly good until that one awful night when she lost her head and perpetrated a deadlier prank than Sandy had ever dreamed of. Worst of all, Sandy was blamed for it, and in Sheila's absence would not deny it. The results were so dreadful that Sandy ran away from the home he seemed to have disgraced. That was the night everything happened, and Sandy found himself in the midst of an enemy landing. What he did about it makes a thrilling climax to a memorable story. There is, by the way, no writing down to children in this book. The adult world is much

more realistically portrayed than in any American book I know. Most of the story is exceedingly funny but there is a lovely feeling for the outdoor world of the Highlands of the swirling mists and lonely hills. And for all Sandy's scrapes there is always his abiding desire to live up to the manly ideals of the Black Watch and his biting shame when he fails. This is one story in a hundred, and if American children cannot skip lightly over the bewilderments of Scotch words and phrases to get on with the story, more's the pity.

A

Toto's Triumph. By Claire Huchet Bishop.

Illustrated by Claud Ponsot. Viking, 1957.

\$2.50. (9-12)

"The flap of the tent parted and an icy wind rushed in." And this was not Valley Forge but Paris today, where thousands of homeless people had been forced to live in tents or shacks. Ten-year-old Nicholas was sure that his father would manage to find them a house but it would have to be soon. A laundry basket contained twin baby sisters, too young to survive long in a tent the coldest win-



Toto's Triumph

ter in the history of Paris. Sure enough, when his father returned he brought good news. Just because he had caught a woman's beloved parrot, they were to move into her apartment at once. Of course, there was a catch—no babies allowed! By way of the laundry basket

they smuggled in the twins. Mme. Champollion liked the family and when her parrott, Toto, took a fancy to Nicholas all was well. But the landlord soon discovered the twins and ordered the family evicted. How Nicholas worked out a plan to save his family and nearly froze on the streets of Paris that terrible day, makes a suspenseful story that works up to an unexpectedly funny climax. Mrs. Bishop has the gift of rousing interest from her first sentence and she maintains this interest throughout the rapidly unfolding drama of her fine stories. Her books have always a rare mixture of quiet humor and a deep compassion for courageous people caught in a web of misfortune, but struggling through.

A

Confetti for Cortorelli. By David Fletcher. Illustrated by George Thompson. Pantheon, 1957. \$2.75. (9-12).



Confetti for Cortorelli

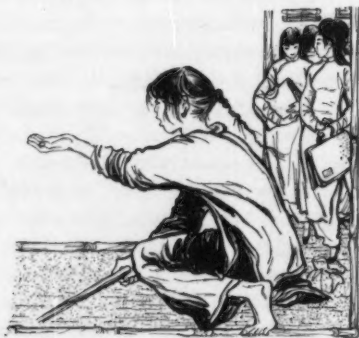
This exuberant story of Sicilian Angelo in the old city of Syracuse, begins with Angelo a nameless foundling and ends with a shower of confetti for Angelo Cortorelli as the "Spirit of Sicily" with a name and a home. When the Bertonis found the baby on their doorstep they took him in, housed, and fed him, but gave him little else except increasing work with the increasing years. So when they went away for a visit, leaving Angelo in charge of their closed café, the boy was not grieved. The old hat-maker, Signora Cortorelli took him into her house, and from the beginning Angelo and his benefactor understood and liked each other.

Angelo confided his great plan to the Signora. He had never had a costume for the Carnival, but this year he intended to earn one. The Signora advised him about the kinds of work he could do and Angelo started at once. The story follows him through an assortment of jobs with lively pictures of the people for whom he worked. Somehow his costume began to come to him, piece by piece through his own earnest efforts and the kindness of the people, often as poor as he. Just as everything seemed to be working out beautifully, the Bertonis wanted Angelo. It was a question who was more deeply stricken, Angelo or his dear Signora Cortorelli. The climax and the conclusion of this colorful story are full of suspense, confusion, heartbreak, and glory. How Angelo finally won a prize for his costume and also the name of Cortorelli forever, was a triumph for both Angelo and his dear Signora. This story of an appealing young hero moves at a leisurely pace, full of well drawn characters and plausible action. We only hope the Signora gave her Angelo a chance to learn to read, once the excitement of the Carnival was safely over.

A

Wan-Fu, ten thousand happinesses. By Alice M. Huggins and Hugh L. Robinson. Illustrated by Roberta Moynihan. Longmans, 1957. \$2.75. (10-14)

The setting for this story is China, but the interest is dependent neither on the time nor



Wan-Fu, ten thousand happinesses

country. One-Leg is a crippled beggar carried daily on the back of her father to advantageous spots for begging. She has never been clean or well fed or happy in her life. All she knows is a bitter struggle for a bowl of saltless mush. But something more than physical hunger is stirring in One-Leg. She hates herself for being crippled and ugly and she hates the pretty, well-dressed school girls who step around and over her. She alternately cajoles and snarls at her trade of begging. Then tragedy strikes twice. The mother dies, the father is killed and One-Leg wakes to find herself in a hospital bed. The second half of the story has to do with her gradual rehabilitation, physically and morally, in a Christian hospital. Selfish, dishonest, and heartless, One-Leg learns cleanliness and how to read more readily than she learns morals. But learn she does, from the other girls and the patient nurses and doctors who work with her. She finally wins a name, Wan-Fu, ten thousand happinesses, which with school ahead of her, she feels are hers. It is inevitable that the second part of this book is less dramatic than the first. Children will never forget the misery of One-Leg's life as a beggar, and they will welcome the satisfying ending symbolized by the new name.

A

Jaime and His Hen Pollita. By Marguerite Butterfield. Illustrated by Susanne Suba. Scribner's, 1957. \$2.50. (6-10)



Jaime and His Hen Pollita

When Miss Butterfield visited Majorca, she fell in love with the place and the people. This has resulted in two pleasant books for children, *Adventures of Estaban and Jaime and His Hen Pollita*. In the latter, each chapter is a separate episode knit together by the warmth of Jaime's affection for his hen and Pollita's capacity for getting him into all sorts of dif-



Jaime and His Hen Pollita

ficulties. The background is affectionate family life and the simple pleasures of a Majorcan village. Miss Butterfield writes well and Susanne Suba's illustrations in black and white add much to the charm of the story.

A

Science

About Tropical Rain Forests.

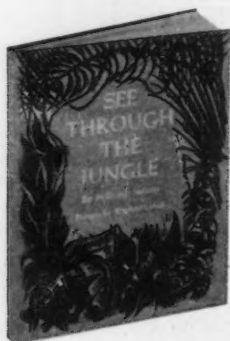
Tropical Rain Forests. By Delia Goetz. Illustrated by Louis Darling. William Morrow and Company, 1957, \$2.50. (8-12)



Tropical Rain Forests

See Through the Jungle. By Millicent Selsam. Illustrated by Winifred Lubell. Harper, 1957. \$2.50. (8-12).

Here are two books on a similar subject, tropical rain forests, written for about the same age levels, and each makes its own special contribution. In *See through the jungle* Miss Selsam writes of the South American rain forest and describes the plant and animal life to be found at the various levels of the jungle. The book is illustrated in color with lush green the prevailing tone. Delia Goetz, in her *Tropical rain forests* includes the jungle areas of the

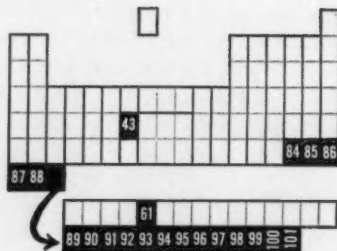


world and describes the plant and animal life in the different sections, and includes material on how people live in these various areas. This book is also attractively illustrated with green toned drawings. Both titles are well written so that the choice lies in subject emphasis. Both would have use in social studies as well as science.

C

Building Blocks of the Universe. By Isaac Asimov. Abelard-Schuman, 1957. \$3.00. (12 and up.)

.. "One hundred and one different elements (eighty one of them stable), out of which everything in the universe is composed, including you and me and the farthest star." In the final sentence of this book the author summarizes its content which is exceptionally well presented. Each element is discussed together



Building Blocks of the Universe

with its origin, properties, and uses. Its place in the periodic table and the significance of the periodic table are also covered. Mr. Asimov's entertaining style should give the book great appeal for a wide age range. Well indexed.

(Note. Scientific progress moves at such a pace that a new man made element was discovered as the book went to press. An extra page describing it is inserted facing the table of contents.) C

The Wonderful World of the Sea. By James Fisher. Garden City, 1957. \$2.95. (10 and up.)

Fourth in the Wonderful World Series, this story of the sea is color illustrated with all the beauty that has characterized the other books in the group. The theme of the sea is treated in four areas: the sea and its waters; the sea and its life; the sea challenges man, and man challenges the sea, so that there is a broad inclusion of material both scientific and historic. Information is very well organized and presented, and the fine format of the book should give it popular appeal. C

Pagoo. By Holling Clancy Holling. Illustrated by the author and Lucille Webster Holling. Houghton Mifflin, 1957. \$3.75 (10-14)

Pagoo, the Hermit Crab, emerged from an egg the "size of a pencil dot" and began his struggle for food, safety from his enemies, and the search for a shell in which to encase himself for protection. His story is a fascinating

one and gives a remarkably good picture of tide pool life. The book is illustrated with twenty full page pictures in glorious color, and children will find it an absorbing occupation to seek out the tiny hermit crab from the vast array of other sea creatures portrayed. In addition to the color plates, there are numerous exquisitely detailed marginal drawings and diagrams on every page of the text. The book



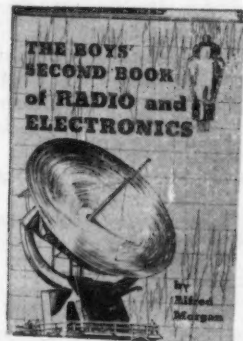
Pagoo

is the result of careful research and first hand study of the subject and is a distinctive addition to the fine and varied list of Holling titles.

C

The Boys' Second Book of Radio and Electronics. Written and illustrated by Alfred Morgan. Charles Scribner's Sons, 1957. \$3.00 (11 and up).

For boys who wish to construct electronic



devices this book offers excellent material on radio receivers, transistor amplifiers, geiger counters, record players, and many other such instruments. There is good explanatory material on scientific principles as well as clear diagrams and careful directions. The Morgan books have proved useful over the years, and this newest title, attractive in format, should be well received.

C

The Rainbow Book of Nature. By Donald Culross Peattie. Illustrated by Rudolf Freund. World Publishing Company, 1957. \$4.95. (10 and up)

A distinguished naturalist has written an introduction to nature to stimulate children's interest and curiosity. Animal and plant life, color and form in life, time and seasons, and the earth are the general subjects presented in such entertaining form that they should inspire a desire for more comprehensive material on subjects that appeal. Excellent bibliographies have been included, arranged by subject, for further reading, together with brief listings of National Audubon Society nature films and recordings. Over two hundred and fifty illustrations in color and black-and-white by Rudolf Freund add to the beauty of this unique book. There is no index but the titles in the table of contents are indicative.

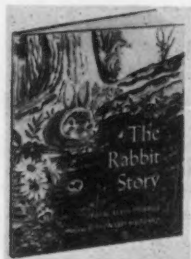
C

Rabbits, Rabbits, Rabbits!

Cottontail Rabbit. By Elizabeth and Charles Schwartz. Illustrated by Charles Schwartz. Holiday House, 1957. \$2.50. (8-10).



The Rabbit Story. By Alvin Tresselt. Illustrated by Leonard Weisgard. Lothrop, Lee and Shepard, 1957. \$2.50. (5-8).



A Hare About the House. By Cecil S. Webb. Illustrated with photographs. Houghton Mifflin, 1957. \$2.75. (11-14)

Here are rabbit books for every age! For the very youngest, Alvin Tresselt has written *The Rabbit Story* with picture book simplicity. It tells the life cycle of Little Rabbit from her birth in a burrow near the meadow's edge, during her brief period as a boy's pet, her return to freedom and a family of her own. Beautiful full page pictures in soft brown tones make this an appealing introductory nature story, with a charming read-aloud text.

For eight to ten year olds, *Cottontail*



A Hare About the House

Rabbit gives a most comprehensive and entertaining picture of rabbit life through highlighting the story of one animal in relation to its environment. The authors are staff biologists with the Missouri Conservation Commission and their inclusion of the place of rabbits in the "food chain of life" gives the book a distinctive approach. The expressive pastel-toned drawings deserve special comment, they are so beautifully executed.

Older boys and girls interested in pet stories will enjoy the former Superintendent of the Dublin Zoo's account of Horrie the day old Irish hare rescued in a field and raised as a house pet. The author includes a great deal of nature information about hares as well as humorous details of Horrie's adaptation to the environment of a home. C

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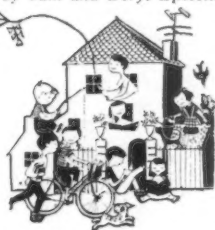
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